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# American Art News

VOL. XVI., No. 1.

Entered as second class mail matter.  
N. Y. P. O. under Act of March 3, 1879.

NEW YORK, OCTOBER 13, 1917

10 Pages

SINGLE COPIES, 10 CENTS

## JOHNSON ART FOR PHILA.

The J. G. Johnson collection has been secured for Phila., according to the latest reports, by the transfer of certain funds, originally appropriated for other municipal purposes by the Finance Committee of the City Council to the amount they had already authorized for the payment of Federal and State taxes, maintenance of the collection and fireproofing the Johnson residence, making the necessary total upwards of \$900,000. The will provided that if the city did not take these measures by Oct. 14, the collection was to revert to the Metropolitan Museum.

## AMERICAN ARTISTS IN THE WAR.

In the ranks of our armies the valor of American artists is fast becoming as conspicuous as that of their Allies abroad. Many have abandoned lucrative careers to "join the colors"; some in the camouflage. Others, who have taken the Plattsburg course, have received commissions, and each day sees new enrollments. New York will have many vacant studios this winter in consequence.

Robert Aitken, as is well known, was one of the first to volunteer his services. He holds the rank of captain and is training and drilling embryo soldiers at one of the largest camps. Sherry Fry, another successful sculptor, soon afterward abandoned his studio and was accepted in the camouflage. Charles A. Rumsey is a first lieutenant at Yaphank. And now John Flanagan is going to "close up" and with the rank of first lieutenant will soon go to France as an interpreter.

Of the successful painters Paul Dougherty was one of the first to sacrifice his art for the flag. He is in the camouflage, employed in the Navy "somewhere on the coast." Barry Faulkner, Everett Warner and Kent Wetherell are also with the camouflage. Earl Stetson Crawford, a Plattsburg man, is a first lieutenant at Yaphank, and Harry D. Thresher has gone with the Seventh. Dana Pond, successful painter of beautiful women, recently gave up his studio in the Bryant Park Building and left for France, it is said, to join the Army.

Leon Dabo, who has just returned from Europe, spent his three months' holiday in the French aviation corps, where Elmer Schofield has been for nearly two years. Alpheus Cole, having been prevented from going abroad, has recently joined the Home Defense Squad.

Many more departures are pending, and numerous painters and sculptors are still seeking places in the Army and Navy. Certain it is that our artists are proving the high ideals of their calling.

## WOMEN'S CAMOUFLAGE.

A project is on foot to organize a camp for training women artists in the work of camouflage. Land has been offered for the camp and the War Department has expressed its approval, but cannot spare, at present, any of the men from the first camouflage unit to serve as instructor.

When this becomes possible, the details of the camp will be at once arranged. The present object is to ascertain how many women artists would embrace the opportunity to turn their special training to the service of the Government.

Women would probably be used only in this country, but the development of the war cannot be foreseen and this movement is in line with the tendency everywhere to use the ability of women in war work.

There is no age limit, but applicants should be physically strong and active and should have had experience in landscape, mural or scene painting. Training in sculpture is also useful.

Those who would be interested in such a camp are asked to send their names and addresses to Mrs. Clara Lathrop Strong, Marshfield Hills, Mass.

## GUS. KIRBY TO WASHINGTON.

Mr. Gustavus Kirby of the American Art Association has been appointed chief of the Bureau of Export Licenses at Washington, which means that all articles entered for export from the country during the war, must have his official O. K. The post is one of importance and distinction and Mr. Kirby is to be congratulated upon his selection. Meanwhile, Mr. Kirby as the able assistant of his father, Mr. Thomas E. Kirby, of the American Art Association, will be much missed in N. Y. the coming season, as he will be obliged—save for an occasional visit to N. Y.—to remain in Washington where he has leased a house for himself and Mrs. Kirby for the winter.

## GREAT LONDON BOOK SALE.

(Special cable to AMERICAN ART NEWS)  
London, Oct. 11, 1917.—A superb collection of rare early printed German, Italian and French books, formed by Mr. Fairfax Murray, will be sold at auction at Christie's—the first portion Dec. 10 next, and the second portion early in 1918. The sale is already exciting lively anticipation in literary circles.

## STATUE OF "CIVIC VIRTUE"

A plaster model of "Civic Virtue," and the fountain to be its base, designed by Frederick MacMonnies, is being erected in City Hall Park on the site of the present fountain. If the model is accepted by the Municipal Art Commission it will be done in metal and replace the old fountain.

The statue comprises the heroic figure of a gladiator, who holds in his hand a mask which he has torn from the face of a crouching female at his feet. The fountain is to be paid for by a bequest of \$50,000 left to the city by Mrs. Angelina Crane of Brooklyn.

## A MCKINLEY MEMORIAL

A memorial statue to McKinley by T. Massey Rhind, was unveiled in Niles, Ohio, October 5th, when the principal address was made by Former President Taft.

Miss Helen McKinley, sister of the late President, unveiled the twelve foot statue. The memorial was erected at a cost of more than \$400,000, on ground which had been condemned by the township. In the center of the structure is a court of honor, which is surrounded by huge Doric columns.

It was through the efforts of Joseph G. Butler, Jr., of Youngstown, Ohio, that an act permitting the erection of the memorial was passed by Congress in 1911. The money was raised by public contribution and the largest individual donation was \$75,000, given by Mr. Henry C. Frick.

## MONUMENT FOR N. Y. INFANTRY

The new monument of the 104th New York Infantry, Wadsworth Guards, on Antietam battlefield, erected by the State of New York, was dedicated September 27th.



THE ST. GAUDENS LINCOLN

In Lincoln Park, Chicago

(Courtesy Gorham Co.)

## VALUABLE GEMS STOLEN

Turquoises valued at \$200,000 by Hayoun Hohannes Topakyan, Persian Consul General in New York, were stolen from a strong-box in one of the exhibition rooms on the third floor of the Persian Court Studios, at 40 West 57th Street, recently it is learned. A twelfth century vase which Mr. Topakyan values at \$3,000 also was removed from an exhibition cabinet in the same room.

The gems and the vase were the joint property of Messrs. Topakyan and H. G. Kevorkian, the latter now in Europe. According to the former there were 20,000 carats of the gems, ranging in value from \$5 to \$20 a carat.

## ART MUSEUM GETS \$100,000

A bequest of \$100,000 to the Minneapolis Museum was made in the will of Major John Bigelow, Minneapolis, who died in Minneapolis September 13th last.

## ZORN GIVES CHILDREN'S HOME

According to a dispatch from Stockholm to the Chicago "Tribune," Anders L. Zorn has given land, buildings, and \$50,000 in cash for the establishment of a children's home at Mora, in the province of Dalarna, Sweden, a romantic spot.

It was in Mora that Zorn was born, and now has his chateau and woodland studio. A statue at Mora, erected by the artist, marks the spot where Sweden's liberator, Gustavus Vasa, aroused the peasantry to a successful revolt against Danish tyranny.

## EPSTEIN "JOINS THE COLORS"

This week Jacob Epstein joins the London Jewish Regiment as a private, and avers that he is looking forward with pleasurable anticipation to life as a soldier. He faces with philosophy the fact that his work must wait over till his return once more to a civil occupation and no doubt will find much to stimulate his art in the experiences which lie before him.

## BARNARD OR SAINT-GAUDENS History of the Controversy As to Whose Statue Best Presents Him

The proposal to erect the statue of Lincoln by George Grey Barnard in London originated in a peace celebration held in New York several years ago and a site had been prepared for it near the House of Lords. Criticism of the statue, however, as being slouchy and ungainly, have recently been widely circulated in London, and, according to cable dispatches have created a sensation in art circles there. Alfred Mond, First Commissioner of Works, in London, was quoted in one of these dispatches as asserting that it was for the United States to judge the artistic merits of the statue it proposed to erect and that the only desire of the British Government was to offer every opportunity possible for the commemoration of the peaceful relations of the two countries. Articles attacking the Barnard statue were published in the Art World, in August and were repeated in the September issue of that periodical. Mr. Humphrey, Secretary of the American Centenary Peace Committee, in replying to these, called attention to the fact that Frederick MacMonnies, Charles Dana Gibson, John Sargent, Theodore Roosevelt and others had praised the work as being the finest of its kind in existence.

"I notice in the Times," said Mr. Humphrey, "a cable message from London again calling attention to the criticisms of the Barnard statue. It had not been the intention of the American Peace Centenary Committee, which is presenting this statue to the British Peace Centenary Committee, to pay any attention to these criticisms in the U. S. because of their pre-eminently personal origin and vitriolic inception."

"Mr. Ruckstuhl, editor of the 'Art World,' is an artist of some repute in the United States; but he goes far out of his way both as an adopted American and as an artist to misrepresent to the public one of the most remarkable art productions of a century. He calls the pose of Barnard's Lincoln 'unnatural and slouchy in appearance,' particularly because Mr. Lincoln's hands are folded in front of his body. This pose was one of the most natural assumed by Lincoln in his thoughtful moments when his eloquence consisted more in the real force of his thoughts than in the giration of his arms. Lincoln never was a windmill. He was quiet, firm and taciturnly forceful. Those who knew him best say the hands as posed were in a characteristic position when Mr. Lincoln was thinking most intently. This was conspicuously so in the famous Lincoln-Douglas debates. Those who saw Mr. Lincoln at Cooper Union in 1861 testify that this was a characteristic and natural position for a man of Lincoln's general awkwardness."

"The men who knew Lincoln best in life have stood before Barnard's statue and pronounced it the real Lincoln. Lincoln was long, lank and lean in person and was called homely in harsh, vulgar terms by the copperheads and critics of his day, who never comprehended his masterful and merciful spirit. They only saw 'the rail-splitter,' 'the mud-sill,' and 'the frontier slouch.' Barnard's Lincoln is characteristic of the man."

## FOR BARNARD

The current issue of the Touchstone Magazine, edited by Mrs. Mary Fanton Roberts, who is an enthusiastic admirer of the Barnard Lincoln, publishes a letter from Theodore Roosevelt, which says:

"At last we have the Lincoln of the Lincoln-Douglas debates. How long have we been waiting for this Lincoln! I feared with the passing of years it would never come, but here it is, the living Lincoln, the great democrat. This statue is unique; I know of no other so full of life. The greatest sculptor of our age. One is worthy of the other. I congratulate Barnard with all my heart. He has given us Lincoln, the Lincoln we know and love."

"I have no words with which to tell you how much I like your work."

## Comments of MacMonnies

Frederick MacMonnies, also in the current issue of "The Touchstone," says:

"How can it make any difference to the world whether it is democratic or plutocratic or autocratic, whether it is modern or classic? What we want in Barnard's statue is that sculptor's vision of Lincoln's soul—and we have it. In addition to this, it is good sculpture, composition and excellent design."

"As to the clothes with which Mr. Barnard has draped the statue, how unimportant! I take it for granted that so great an artist as Barnard would not use any clothes that were not appropriate to the times."

"I always think of Lincoln as a stupendous laborer, a man of sorrow and acquainted with grief, a man thinking into the terrific problems of the day and helping to solve them. And as Barnard thinks of Lincoln as a rugged, worn, sad, kindly spiritual human being, why quarrel with it? That is his vision. He has helped to let the public into the secret of Lincoln's greatness."

## Paul Swan Favors Barnard

Mr. Paul Swan writes the New York Sun as follows:

"The philistine attitude of Representative Rogers and a few other lawmakers regarding the Lincoln statue of George Grey Barnard proves once again that works of art should never be submitted for their worth to materialistic and unimaginative judges."

"It is preposterous that a man with the great creative and imaginative power, the sense of finesse and strength of George Grey Barnard should be open to the demolishing judgment of those whose vocations preclude any comprehension of things artistic and creative."

"Personally I have sounded many 'creators' and 'interpreters' of art, and they all agree that the statue of Lincoln is a sincere, sympathetic and poetic representation of 'the rail splitter,' the man who knew what he was talking about when he said: 'God must have loved the homely people—he made so many of them.'"

"Evidently, Mr. Rogers wants a 'pretty man,' with French heeled shoes. Poetry is found in ruggedness as well as in a Lincoln 'prettified' until he is a Beau Brummell. George Grey Barnard has vividly portrayed the poetry of homeliness, the fine underlying soul of rugged proportions for those who can see. Let artists and not lawmakers be the judges of art."

(Continued on second page)

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by Wm. Aspenwall Bradley

IN ADDITION to the two illustrated articles of the above titles the October issue of "The Print-Collector's Quarterly" contains the following: "The Reign of the Clipper," A Romantic Chapter in American Merchant Marine, by Henry Collins Brown; "The Print Department of the Minneapolis Institute of Arts," by Marie C. Lehr; "Portraits of Robert Havell, Junior," Engraver of Audubon's "The Birds of America," by George Alfred Williams.

## The Print-Collector's Quarterly

TWO DOLLARS A YEAR

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## BARNARD OR ST. GAUDENS

(Continued from Page 1)

### Texan Favors Barnard Statue

A. W. Grant, of San Antonio, Texas, who does not claim to be an art critic writes as follows to the New York Tribune on Barnard's Lincoln:

"Numerous critics, it appears, do not like the Barnard statue of Lincoln. One, for instance, a sculptor who was graduated from a tombstone yard, pointed out to me a large number of defects when I showed him a photograph of it. Whether any of the other critics also have been graduated from tombstone yards, I do not know, but this I do know: that anyone who has followed the struggles of George Grey Barnard for years, seen the examples of his work, some exquisitely beautiful, and some with a vigor that can be likened to Rodin's (who also has had his experience with the critics), cannot but be glad there is among American artists one of such sincerity. I am not an art critic, but would it not be refreshing, should a replica of the Lincoln statue be sent to Great Britain, that the example used for a gift be the work of a man whose artistry and whose honesty stand out in contrast to the dollar worship which, in British eyes, is so frequent an indictment against all Americans?"

### FOR SAINT-GAUDENS

#### A Lincoln for London

"Oliver Cromwell," editorially says the N. Y. "Times," "has been variously portrayed in English picture and story, as bigoted and vengeful and treacherous and cruel, as forbidding of aspect. But, when the time came to set up in front of St. Stephen's a statue of Cromwell, the patriot the liberator of English thought, was depicted by an enlightened sculptor in his true historical aspect. The Cromwell at the Parliament Buildings is the true Cromwell of clarified history. The Beaconsfield, near

by, depicts the great political leader, the powerful upbuilder of a great Empire, not the egotistical and attitudinizing 'Dizzy' some of his contemporaries liked to caricature. The Lincoln which should stand in proximity to these imperishable effigies of famous Englishmen should faithfully and sympathetically depict the ideal of the Emancipator, the heroic, self-sacrificing American leader who bore so bravely the great burden of his nation's troubles.

"The humble origin of the man, the uncouthness his enemies found in his personality, need not be suggested in a statue intended to personify for all time the triumph of the democratic principle. Mr. George Grey Barnard has been at pains to denote the ungainliness of his Lincoln, to present him in an ugly pose, to exaggerate, probably for some comprehensible artistic effect, certain physical defects. This is, therefore, not an appropriate statue of President Lincoln to put in that place to represent to generations to come of Englishmen the true spirit of America. We have a few public statues of Lincoln much better suited to the purpose.

"As a matter of fact, Lincoln was a man of splendid stature. He faced his troubles erect, not bowed with his hands clasped in front of his body in an attitude of humility and despair. Mr. Barnard has evolved a Lincoln which just suits the fancy of Mr. Barnard and his friends. We should not care to deprive them of the aesthetic enjoyment they derive from contemplation of it. But let us set up in London a statue of Lincoln which faithfully represents the great public and historic side of the author of the Gettysburg address and the second inaugural speech, the powerful, unshrinking, heroic and triumphant Lincoln.

### Augustus Thomas Speaks.

In a letter to the N. Y. "Times" of Oct. 2, Augustus Thomas writes:

"Your issue of Thursday, Sept. 27, has on its page 13 a reported interview with Andrew B. Humphrey, secretary of the American Peace Centenary Committee, upon the much discussed statue of Lincoln, now in Cincinnati, a replica of which it is proposed to erect in London. The statue is the work of George Grey Barnard, who never saw Lincoln, and according to Mr. Humphrey, it has been approved in writing by Col. Roosevelt.

"Mr. Roosevelt was seven years old when Mr. Lincoln died, and if he ever saw Mr. Lincoln he cannot have remembered him distinctly enough to pass on this portrait. The Colonel was only two years old at the time of the Douglas-Lincoln debates and it would seem that his statement that the statue is the man of that contest would require reinforcement.

"The photographs that Mr. Ruckstuhl printed in the *Art World* show Lincoln's feet to have been disproportionately slender, even before this expert from Scranton had been called in. It is that 'otherwise in proportion' apocrypha that Americans are objecting to. Mr. Barnard has given the martyred President feet that are bulbous, thick and eccentric, and with a skyline like a storm at sea. And why this dictum that a foot 12 1/4 inches long (one of his feet was only 12 inches long) on a man 76 1/2 inches tall is enormously large and an exaggeration of frontier type? The ordinary man 68 inches tall and using a No. 8 shoe of commerce has a foot 10 inches long, a difference so small—in proportion—that it must be figured decimally.

"Let us immortalize democracy, of course, but let us, as far as we can shape it, make immortality safe for a democrat."

### N. Y. "Tribune's" Views

The N. Y. "Tribune" in a long essay on monumental art says:

"It is, then, not alone because Mr. Barnard's Lincoln is revolting as a portrait that Mr. Charles P. Taft, reputed to be the potential donor of the bronze, should think twice before he allows the committee acting in the matter to ignore the protest of Lincoln's son and present it to London. He should ponder also this large question of artistic manners, this principle of framing, a public memorial with a decent respect for the opinions of mankind, for the unchanging traditions of a special form of art. He is known as a collector of oil masters, a connoisseur of fine things. Let him, in that capacity, ask himself which statue comes the nearer to matching the Lincoln of Lowell's ode—Barnard's or the masterpiece by Saint-Gaudens in Chicago, a replica of which could surely be procured. Before which one of them will the people of Great Britain pause in recognition of the true representative of this country in the Civil War, set before them purged of all unimportant traits, made manifest in truly heroic mould—a figure not of Illinois and yesterday, but of America and all time."

### What the N. Y. "Times" Believes

An editorial in the N. Y. "Times" of September 28 last says:

"The gentlemen who are willing to incur the grave responsibility of placing before the Houses of Parliament in Westminster a replica of George Grey Barnard's ungainly statue of Abraham Lincoln are of the opinion that all expressions of disapproval of this piece of sculpture as a work of art or as a portrait are of 'pre-eminently personal origin and vitriolic inception.' The phrase is precious and should be preserved. But its purport is untrue. There is nothing either personal or vitriolic in the common belief of all reasonably intelligent Americans who have viewed Mr. Barnard's Lincoln without prejudice that it is not a good likeness of the man; that it depicts him in an aspect and a posture not typical or natural; that it is ungainly, and that it is not an effigy to set up in a foreign capital as a memorial of a great man and a symbol of American institutions. Mr. Roosevelt, to be sure, praises the statue, while Mr. John S. Sargent says he has no words in which to tell Mr. Barnard how he likes the work, a noncommittal expression which somehow reminds one of Lincoln himself.

"We, too, have no words in which to tell Mr. Barnard how much we like his work. With all the words in the dictionary on call, we should fail. But there is nothing of prejudice against the sculptor in that. We have often greatly admired his statuary, and to his Lincoln the only objection we have to make now is that it is not a fitting embodiment of the Emancipator to place publicly in London. It may have an abundance of that kind of artistic merit that escapes the common eye. That does not count for much in a statue which is to stand for ages to come before the walls of St. Stephen's. In Mr. Roosevelt's tribute to his work there is one indis-

putable phrase, to wit: 'It is unique.' Let it remain unique. If a copy of an existing statue of Lincoln must be set up in London, let it be a replica of one more clearly representative of the world's ideal of the man fifty-two years after his death. It might be better to have a new statue made. If the Barnard statue is placed in front of the Parliament Buildings, we prophesy that the force of public opinion will compel its removal in a short time."

### Pennell for Saint-Gaudens

Joseph Pennell in the N. Y. "Times" writes as follows:

"The London County Council possesses the power to refuse to erect any work of sculpture offered the metropolis. It is to be hoped in the case of this Lincoln they will exercise their power and not give Britons permanent proof of what they believe, that Lincoln was a guy and that American sculpture is funny. If, as you say, a statue of Lincoln is wanted to add to the awful marble yard or bronze foundry in Parliament Square, let us send a replica of Saint-Gaudens' Lincoln, a dignified presentment of one great American by another. It should prove an interesting object lesson to England in art and history."

### To Let America Decide

A cable to the N. Y. "Times," dated London, Sept. 25, says:

"Discussing the Barnard statue of Abraham Lincoln, Sir Alfred Mond, First Commissioner of Works, said to the *Times*' correspondent:

"It is not for us here to judge as to the artistic merits of the statue of the great American statesman. Let America decide what presentation of their national hero they desire to offer us; we shall gladly receive it. The only wish of the British Government is to commemorate the great leader. It has no desire to enter the controversy as to the merits of the statue.

"It has been pointed out in other quarters that a divergence of opinion is inevitable concerning any work of art. It is impossible and wrong to forget that Lincoln rose from rail-splitter to be the great President of a great republic, therefore, England holds, it would be a mistake to idealize the man too much. London wants to see Lincoln as he was."

### "Pose Like a Bird's," Says Rogers

The Washington correspondent of the N. Y. "Sun," under date of Oct. 5 last, gives a report of a resolution offered by Representative Rogers, and also records his comments on the statue of Lincoln by Barnard as follows:

"Representative Rogers (Mass.) introduced a resolution in the House today asking the President to use his good offices to prevent the statue of Lincoln by George Grey Barnard, now in Cincinnati, from being sent to London as the gift of this nation.

"Mr. Rogers thinks London would form a dreadful opinion of the 'Great Liberator' from the statue in question. He read a letter from Robert Lincoln, son of the martyred President, showing how the family felt about it.

"Here are some of the things Mr. Rogers said about Mr. Barnard's work of art:

"A neck like Alice in Wonderland after she swallowed the wrong piece of cake.

"A pose patterned after the crane.

"Shapeless canal-boat structures instead of boots or shoes.

"More simian than human.

"Misshapen, ugly, comic, cartoonist feet exhibiting plenty of sole, but no soul."

### Mr. Ruckstuhl's Views

In the New York Times of September 28th last, Mr. F. Wellington Ruckstuhl, editor of the "Art World," himself a well known sculptor, was quoted in defense of some scattered adverse criticism of the Lincoln statue by Barnard, which had appeared in print and also presented letters from Messrs. Robert Lincoln, son of the late President, and Joseph H. Choate. The Times said:

"F. Wellington Ruckstuhl denies that he had, as alleged by Secretary A. B. Humphrey of the American Peace Centenary Committee, 'originated' a campaign against the erection of George Grey Barnard's statue of Abraham Lincoln in London. Mr. Humphrey had referred to Mr. Ruckstuhl as 'an adopted American,' with the intention, according to Mr. Ruckstuhl, of calling attention to the Teutonic form of his name.

"Mr. Ruckstuhl said, the *Times* further stated, 'that as a matter of fact he was an Alsatian, having been born there 63 years ago, had been a resident of the U. S. and was as much a product of American civilization as was the sculptor Saint-Gaudens, who was born in Dublin of French and Irish parents.

### Robert Lincoln Protests

"Mr. Ruckstuhl," stated the *Times*, "produced copies of letters written by Robert Lincoln, the late Joseph H. Choate, Henry Cabot Lodge and others to prove he had not started the public attacks on the Barnard statue of Lincoln.

"He further stated that Robert Lincoln had written letters to him and to ex-President Taft protesting against the erection of the statue and asked Mr. Lincoln to write a letter for publication, expressing his views on the subject, and Mr. Lincoln sent him a copy of his letter to ex-President Taft, which follows:

"My Dear Mr. President:

"I am writing to ask your consideration of a matter which is giving me great concern and to bespeak such assistance as you feel able to give me.

"When I first learned through the newspapers that your brother, Mr. Charles P. Taft, had caused to be made a large statue of my father for presentation to the city of Cincinnati I very naturally most gratefully appreciated the sentiment which moved him to do this; when, however, the statue was exhibited early this winter, I was deeply grieved by the result of the commission which Mr. Taft had given to Mr. Barnard. I could not understand, and still do not understand, any rational basis for such a work as he has produced. I have seen some of the newspaper publications inspired by him, one of which, printed in the *North American* of Philadelphia in November, and another in the *Literary Digest* for January 6 last, attempt to make explanations which are anything but satisfactory, to me at least. He indicates, if I can understand him, that he scorned the use of the many existing photographs of President Lincoln, and took as a model for his figure a man chosen by him for the curious artistic reasons that he was 6 feet 4 1/2 inches in height, was born on a farm 15 miles from where Lincoln was born, was about 40 years of age, and had been splitting rails all his life.

"The result is a monstrous figure, which is grotesque as a likeness of President Lincoln and defamatory as an effigy.

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"I understand that the completed statue has gone to Cincinnati to be placed. As to that I have nothing more to say, but I am horrified to learn just now that arrangements are being made for a statue of President Lincoln by the same artist, and I assume of a similar character, to be presented for location, one in London and one in Paris. I understand also that these statues are to be gifts by Mr. Taft. I do not think I have ever had the pleasure of meeting him, and I am, therefore, venturing to beg you on my account to intercede with him, and, if possible, to induce him to abandon this purpose, if it is true that he has it in mind. I should, of course, have filial pride in having a good statue of my father in London and in Paris, of a character like the two great statues of him made by Augustus Saint-Gaudens, and that which I have good reason to expect in the Lincoln Memorial, now being modeled by Daniel Chester French. That my father should be represented in those two great cities by such a work as that of which I am writing to you would be a cause of sorrow to me, personally, the greatness of which I will not attempt to describe.

"Believe me, my dear Mr. President, always sincerely yours,  
"Robert Lincoln.

### Mr. Choate Disapproves

"Washington, Mar. 22, 1917.  
"Mr. Ruckstuhl pointed out to the *Times* that this protest by Mr. Lincoln was made Mar. 22, 1917, two months before he published a word about the matter in the *Art World*, and so could not have influenced Mr. Lincoln.

"He also said that Mr. Choate in a letter to Mr. Lincoln had characterized the Barnard statue of Lincoln as 'horrible,' and had promised to work against its erection. This letter was written a week before Mr. Choate died and read:

"Dear Mr. Lincoln: I have not at all forgotten my promise to write you the needed letter. I have been more taken up since my return from Washington with an effort to stop the sending of a triplicate of the horrible statue (the Barnard statue) to Russia, the last place where your father ought to be represented by such an effigy. I inclose a copy of a conversation between Mr. Flint and the gentleman who seems to represent the Friends of Russia at 70 Fifth Ave., which I thought looked rather hopeful in the way of stopping it.

"Very truly yours,  
"Joseph H. Choate.

"N. Y., Mar. 7, 1917."

### WHAT LONDON THINKS.

A special copyrighted cable to the N. Y. "Sun," from the London "Times" says in an editorial on the proposed statue of Abraham Lincoln by Barnard at Westminster:

"We imagine that the 'concern and indignation' of our correspondents' notes from Washington will be sufficient to stop the intended gift to Westminster of what seems to be a thoroughly unworthy statue of Abraham Lincoln. Arrangements apparently were made and almost completed between a well meaning private donor, Charles P. Taft, for America, and Lord Weardale, chairman of the Hundred Years Peace Committee, for England, with the sanction of the British Government. The merits of the statue seem to have been taken on trust. It was only at the eleventh hour that influential American opinion has shown itself so decisively against them.



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"There can be no question that the outspoken condemnation of many great Americans will settle the matter. It is inconceivable now that this particular statue shall ever reach our shores, but the public, especially the London public, have a right to know by whose authority so grave a blunder was committed in their name.

"It would have been easy to make sure, through some authoritative body, such as the American Commission of Fine Arts, that it had approved Mr. Taft's friendly offer. This is exactly the kind of careless trifle which easily might cause bad blood between two peoples with less unanimity and less reverence for each other's great men.

"By all means let us have our memorial of Lincoln, whose achievements were never so fully recognized in England as today, but let it be a memorial adequate to the subject and a source of unqualified pride to Lincoln's countrymen and ourselves."

#### Exhibit for the Red Cross


Paintings to be sold at auction for the benefit of the Red Cross have been on view at the Abraham & Straus Galleries, Fulton St., Brooklyn, the exhibition having been under the auspices of the Brooklyn Society of Artists. Of the 74 numbers contributed, 57 were donated by members, and the remaining 17 by non-members. There were many good pictures in this patriotic show which demonstrated the generosity of American artists determined to do their "bit" for their country. The sale is scheduled for this evening, at the Pouch Gallery, 345 Clinton Ave., Brooklyn.

#### American Art at Loeser's

On the third floor of the Loeser store, Fulton St., Brooklyn, the rearranged art galleries have opened with a fine collection of American paintings, which includes works by prominent artists. Such names as J. Francis Murphy, Bruce Crane, Frederick J. Waugh, Will H. Howe, Henry Ward Ranger, Guy C. Wiggins, Carlton Wiggins, George H. Bogert, Colin Campbell Cooper, Van Boskerck, William Verplanck Birney, Gustave Wiegand, William A. Coffin—only to mention a few of the artists represented—suffice to prove the importance of the display.

#### English Furniture and Antiques at Vernay's

Mr. Arthur S. Vernay, who recently returned from England, where he assembled a notable and most interesting collection of antiques, some superior Chippendale and Heppelwhite pieces, and Adams torcheres, ten Chinese tapestries from the Imperial Palace, Peking, and a small collection of Irish silver and Sheffield plate, announces an exhibition at his gallery, 12 E. 46 St., this month, of tinsel pictures, the first complete one of its kind ever given here or in England, one of Battersea enamels in November, and another important display in December, of which due notice will be given.



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#### EXHIBITIONS NOW ON

##### New Snedecor Galleries Open

To open the new Snedecor Galleries, No. 19 E. 49 St., Mr. E. C. Babcock has arranged an unusual exhibition of modern American oils and watercolors, to remain through Oct. 31.

The new galleries are spacious and well lighted, and the well chosen and superior examples of leading American painters which they now contain, are most effectively displayed.

George Inness is represented by his "Brush Burning" (1884), his well known "Sunburst," and his "Near Malden" (1889), Winslow Homer by an oil, "Old Farm—Cernay de Ville," and a watercolor, "Forebodings," and Blakelock by three examples of rare quality, "Twilight," "Sunset Glow" and "An Adirondack Nook."

There is an "Ideal Head," by J. H. Henner, a good Blommers, "Holland Peasant Women," a good Haag, "Girl Washing Clothes," and an "Interior," by Albert Neuhuys. In another room are three Homer

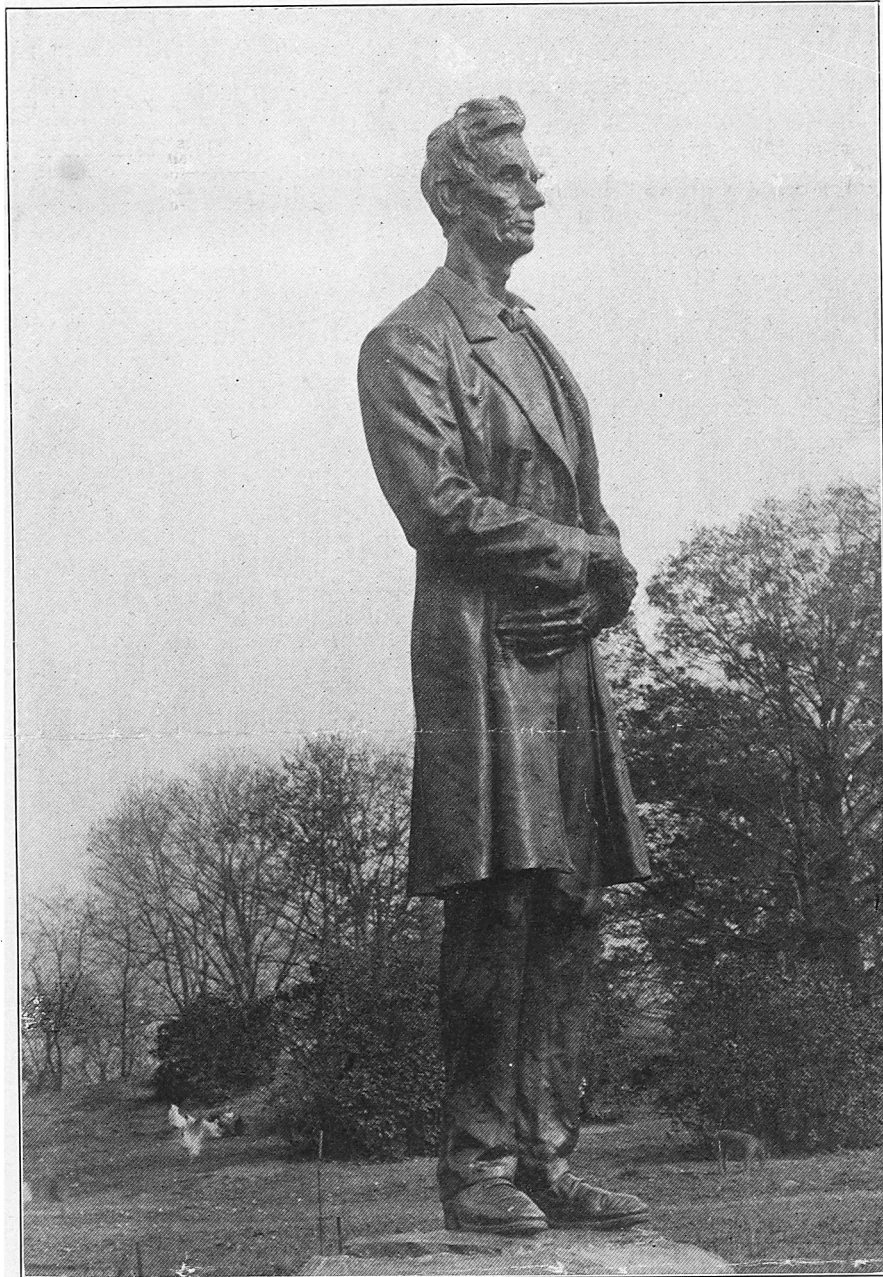
##### Modernists at Montross Gallery

That Mr. Montross is still faithful to his new loves, the American "Modernists," while still loyal to such old friends and able painters as Tryon, Dewing, Murphy et al—is proven by his first and opening exhibition of the season at his always attractive galleries at No. 550 Fifth Avenue.

The display is composed of some 21 oils by 16 modern American painters all so-called "Modernists," or having "Modernist" tendencies and in its general quality of quiet tonality and color is really fascinating. The examples have been chosen with knowledge, taste and discernment, and a better showing of the kind would be difficult to arrange.

Karl Anderson heads the catalog with his half length imitation in tempera effect, of an old bas relief "Gothic Madonna." The brothers Beal are well shown in a large colorful outdoors with figures, "King's Gardens," by Gifford, and a fine truthful marine with a fishing schooner scudding over a blue sea—full of movement and life—by Reynolds.

There are three delightful works, a landscape and two city scenes by Glenn O.



BARNARD'S LINCOLN

Gift of Mr. Charles P. Taft to Cincinnati

(Courtesy Touchstone Magazine)

Martins, a "Landscape," "The Water Lane," and "Early Autumn," two Wyants, "Old Stubble Field" and "Early Autumn," and C. Melville Dewey's "Autumn Pastoral." A Whistler nocturne, "Venice at Night," is an attractive feature of the display. Other good pictures are William R. Leigh's "Sentinel," H. G. Dearth's "Sunset—Normandy Church," Bruce Crane's "November Morn," Paul Dougherty's "Off the Maine Coast," three delightful examples of J. Francis Murphy, J. Sherman Bristol's "Sunlight and Shadow," and Albert Sterner's "Christmas Morning."

An interesting work is a little study by the late Eastman Johnson, done in a Washington backyard during a period when the artist was painting a portrait of President Cleveland.

#### Tolentino Art Gallery

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If Mr. Montross continues to arrange such exhibitions as the present, it is more than likely that many, even of the most avowed anti-modernists, who formerly visited his galleries, to scoff "will remain to pray."

#### Second Quarter Century Show at Macbeth's

To collectors of modern American oils, the opening exhibition of the season at the Macbeth Gallery, No. 450 Fifth Avenue, and which marks the beginning of the second twenty-five years of the gallery's life, offers an exceptional opportunity to acquire representative examples of some of the strongest of living native painters. The works have been selected with discrimination, and with that taste and eye to typical quality for which, added to a long experience and knowledge of modern American painting, the gallery has acquired a deserved reputation.

The aim of the gallery was to present, when possible, pictures completed during the past summer by living, and those not previously shown, by deceased painters, and this aim has been accomplished with a few notable exceptions, such as Douglas Volk's "Petite Canadienne" and D. W. Tryon's "Clearing-October," which, however are good to see again.

It is not necessary to detail the works shown, save in the case of examples of dead painters—such as William M. Chase's delightful, broad and sunny with the quality of "L'Hermitte," "Afternoon Stroll," George Inness' rich and feeling "Tarpon Springs," Homer Martin's early, but always refreshing, quiet but rich "Adirondack Lake," H. W. Ranger's windswept and clear aired "Cloudland and Pasture," and the one water color by A. H. Wyant "Arkville Landscape," full of his atmosphere and feeling.

Suffice it to say that the other strong painters whose work is shown, namely, Emil Carlsen, C. B. Coman, Daingerfield, Davies, C. H. Davis, Dewey, Dougherty, Ben Foster, Friesseke, Hassam, C. W. Eaton, Hawthorne, Henri, Eugene Higgins, W. H. Howe, Kenneth Miller, J. Francis Murphy, Olinsky, C. F. Ryder, Sartain, Symons, Ballard Williams, Alden Weir, and Volk, are all, as said above, typically and worthily represented.

#### War Posters in Brooklyn.

The Print Department of the Brooklyn Museum will open tomorrow a week with an exhibition of foreign war posters, including Russian, Servian, Belgian, French, British and Canadian. Many of these have been collected by the library of the museum, including a gift of 15 Canadian posters from Miss Edna Snelling of the Government Museum of Ottawa.

(Continued on page 6)

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Entered as second-class mail matter, February 5, 1909,  
at New York Post Office under the Act  
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.  
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.  
Publishers.

15-17 East 40th Street.

Tel. 7180 Murray Hill.

JAMES B. TOWNSEND, President and Treasurer,

15-17 East 40th Street.

REGINALD TOWNSEND, Secretary,

15-17 East 40th Street.

## SUBSCRIPTION RATES.

YEAR, IN ADVANCE	\$3.00
Canada	3.35
Foreign Countries	3.75
Single Copies	.10

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## THE SEPTEMBER BURLINGTON.

"A Marriage Feast at Bermondsey,"  
by Joris Hoefnagel, in the collection of  
the Marquis of Salisbury at Hatfield,  
forms the frontispiece of the Septem-  
ber number of the Burlington Maga-  
zine, and is well described in a paper  
by F. M. Kelly. The conclusion to  
Miss May Morris's article on William  
de Morgan deals more especially, with  
de Morgan's art and is accompanied by  
illustrative plates. W. R. Lethaby's  
VIth essay on English Primitives is a  
valuable and interesting document.

"Notes on Italian Medals," by G. F.  
Hill, are the continuation of a previous  
article in this series, and the two ac-  
companying plates reproduce some of  
the finest examples of the work of the  
Italian medallists. "A Theatre Project  
by Inigo Jones" is the conclusion of  
William Grant Keith's important paper  
on the work of this artist, whose draw-  
ings for designs for a theatre are well  
reproduced. E. W. Tristram con-  
tributes an interesting note on "The  
Roof Paintings at Dadesjö, Sweden,"  
showing that Scandinavian wall paint-  
ing in the middle ages was inspired by  
the English schools. The illustration  
of this roof painting largely demon-  
strates this fact. "A Set of Eight  
Hsien," by R. L. Hobson, follows and  
is finely illustrated. The Burlington  
may be obtained from its American  
publisher, James B. Townsend, 15 E.  
40 St., N. Y.

## THE HUTH LIBRARY SALE

It is stated as an index of the magnitude  
of the Huth Library that the sale of the six  
portions which have passed under the ham-  
mer at various periods in the last six years  
has now extended over very nearly six  
weeks of steady auctioneering—39 days.  
The sale of the last section this summer  
required a week and brought in the sum of  
£27,091. What the aggregate return for  
the whole has been is not stated, but it is  
said that the Shakespeare collection, which  
was sold by private treaty, has brought no  
less than £208,957. The profits on some  
single items have been, of course, enor-  
mous. At the last sale one Portolanos (as  
works containing charts of harbors, etc.,  
were called in mediæval times) sold for  
£1,200; it had been bought in 1874 by the  
elder Huth for £100. Two other Mss. of  
the same character, which sold for £1,050  
each, had been bought in 1868 and 1864  
for £77 each. A little eight-page tract for  
which Huth had paid about \$25 was sold  
for just \$1,305 this summer.

## BARNARD OR ST. GAUDENS?

A fierce controversy, not only as  
to the relative art merits of the well  
known statue of Lincoln by the late  
Augustus St. Gaudens in Chicago, and  
the later one by George Grey Barnard,  
recently presented to the city of Cin-  
cinnati by Mr. Charles P. Taft—but as  
to the respective faithfulness to life,  
and adequate and satisfying present-  
ments of the "Great Liberator" of the  
two works—induced by the announced  
purpose of the American Peace Cen-  
tenary Committee, to present a replica  
of the Barnard Lincoln to be paid for  
by Mr. Taft, to London and possibly  
later to Paris—has been raging of late  
in the N. Y. "Times," "Tribune" and  
other large American dailies and in the  
two American art monthlies, the "Art  
World" and "Touchstone."

As almost inevitably occurs in any  
more or less Academic controversy in  
this country—far too much personal  
jealousy and bitterness of feeling has  
been manifest—some of it surprising in  
its intensity—in the published and  
private opinions and expressions on  
the subject and there have not been  
wanting intimations, and even charges,  
of undue influences, and even bribery,  
heard.

We believe that all this is most un-  
wise and unfortunate and that the  
question is one for calm and courte-  
ous deliberation and discussion, and  
should be decided by the weight of  
opinion of those most competent to  
judge—not only eminent artists, es-  
pecially sculptors, but those still living,  
men and women, who knew Lincoln  
well and can still recall his appearance  
and personality. What is desirable,  
therefore, is the largest and widest pos-  
sible dispassionate expression and ex-  
change of opinions, as to which statue  
would best present the form and fea-  
tures of the "Great Liberator" and war  
President to the Allied capitals of Eng-  
land and France—and a final decision,  
based upon as near a majority verdict  
as can, in this way, be obtained. We  
hold and propose to hold, until the  
question can in this way be decided—  
an open mind upon it and, therefore,  
will do our part in presenting both  
sides of the controversy.

The story of the controversy—repro-  
ductions of the two statues and opin-  
ions pro and con, will be found else-  
where in this issue and we invite brief  
letters, which must not exceed 200  
words, on the subject, to be published  
in succeeding issues.

## OBITUARY

## Hilaire G. E. Degas

Hilaire Germain Edgard Degas, died in  
Paris, Sept. 27 last. He was a noted painter  
of the various phases of Parisian life, par-  
ticularly the ballet and horse races. His  
"Les Danseuses a la Barre" realized \$87,000  
at the Roman sale, held several years ago,  
though Degas had originally sold it for \$97.

Degas was born in 1832 and studied law,  
but later took up art. Several years ago  
his eyesight failed him, and he lived almost  
as a hermit. His career, however brilliant  
in the number of notable paintings which he  
produced, had few arresting moments for  
his biographers. He sought his masters in  
the Louvre and in Italy. He visited America  
about the time of the civil war, and was in  
Florida and Virginia. Upon his return he  
pursued his studies and talked aesthetics  
with the young men of his circle at the  
Café Guerbois in the Ave. de Clichy.

"Another one of the giants of the nineteenth  
century is gone," writes Dr. Montgelas in the Chicago  
"Examiner." "And near blind, too, like Renoir, who,  
with Monet, alone survives! What a cruel fate that  
shuts out from the light they loved the men who did

so much to show us that light in a new loveliness  
undreamed of by the contemporaries of Titian and  
Velasquez. It is as if nature resented the indiscre-  
tions of those light bringers like the gods once were  
angered at Prometheus. And what irony that so many  
of us as yet refuse to open our eyes to the new  
splendor!"

"Degas was never a popular painter. While his  
paintings, especially in late years, have brought prices  
as high as Monet's, they were almost exclusively  
bought by discriminating collectors or artists. For  
a public who revelled in the 'loveliness' of statuesque  
ladies, both clad and unclad, the brutal physical and  
psychical ugliness of Degas' women had no appeal.  
Strange, for his favored subjects were balletteuses,  
the continental equivalent of the American chorus  
girls. One should think that the continental equiv-  
alents of the American 'tired business men' would have  
proven a lucrative market for his canvases. Un-  
fortunately for his fame, the balletteuses before the  
footlights interested him but seldom, and when he did  
paint them it was but the problems of light, line and  
space that inspired him, not the sexual charm of the  
young woman whose disillusioning plainness when  
back of the scene he knew so well. For that is  
where he searched the material for his canvases."

"Rehearsals, dancing lessons, make-up scenes, all  
the meanness, nastiness, ugliness on the reverse of  
that life of which we in the front seats see but the  
brilliant face side. Degas has painted again and again  
as if he could not get tired of digging into the ugly  
reality of it all—the reality which for him held so  
much beauty. The dim gray light of the back of the  
stage that mysterious mixture of artificial light and  
not quite kept out daylight, in which these girls stood,  
sat and walked about, fascinated him. He play of  
light and shadow on their tired faces, tired from  
continuously smiling at audiences, the misery of their  
ugly bodies only accentuated by the make-up on their  
faces, all that was a source of constant fascination  
to the master."

"And yet he was not a realist in the strict sense  
of the word. He made pictures out of the impres-  
sions he got. Not only the fact that he often em-  
ployed pasted as a medium but that his palette con-  
tained chiefly pastel hues, reminds one of that clever  
arranger, Whistler. Degas has the same talent for  
composition, his color touches are never accidental,  
the placement of his figures never left to a chance  
situation."

## Charles Napier Hemy

Charles Napier Hemy, the noted marine  
painter, died at Falmouth, England, Sept.  
30 last.

Charles Napier Hemy was born at New  
Castle-on-Tyne, England, May 24, 1841, the  
son of Henri F. Hemy, a well known mu-  
sician. In 1850 the family moved to Aus-  
tralia, the long voyage on a sailing ship  
giving young Hemy opportunity to study  
ships. The family returned to England  
after two years, and young Hemy attended  
the School of Art at Newcastle, but his  
father soon sent him to Ushaw College,  
County Durham, to study for the priest-  
hood. His love for the sea was so great,  
however, that at fifteen he engaged himself  
as an apprentice on a collier-brig, but was  
caught by his father, after one voyage, and  
sent back to his studies. Two years later,  
at seventeen, he ran away again and shipped  
before the mast on a Mediterranean voy-  
age, but was taken ill and returned home  
to enter a Dominican monastery, where he  
remained until he was twenty-one.

During this period, however, he did not  
altogether neglect his art, and at twenty-  
two he abandoned theology for art, with  
the sea as the leading subject for his  
themes, coming under the influence of Hol-  
man Hunt. For three years he followed  
the tenets of the school of Hunt, painting  
pictures of the coast, and then decided that  
his technical knowledge was inadequate,  
went to Antwerp, and studied for fifteen  
months under Baron Leys. He dropped his  
marine painting, and until 1870 remained in  
Antwerp painting religious pictures. He  
then returned to England and resumed his  
marine painting, but it was not until 1880  
that he made his first hit with "Saved,"  
which was shown in the Grosvenor Gal-  
lery, and was the sensation of the exhibi-  
tion. In 1883 he took up his residence at  
Falmouth and began the series of pictures  
which made his reputation.

At Falmouth an ordinary open boat was  
made to serve his purpose as studio, and  
the difficulties under which his work was  
accomplished can be but faintly imagined.  
Exposed to the changes of the weather, ill-  
sheltered from sun, wind, and rain by an  
umbrella, he rowed about in Falmouth Har-  
bor, sketching and painting the effects of  
light and shade upon the water, and en-  
deavoring to fix upon his paper and canvas  
the varied aspects of the sea in its many  
moods. The fascination of the work grew  
upon him, and, to better the conditions of  
its execution, he transformed a forty-foot  
Seine boat into a floating studio, by build-  
ing a houselike structure into her. In this  
craft he painted many of his best known sub-  
jects, among them, "Homewards," now in  
the Birmingham Gallery, "The Smelt Net,"  
"Land's End Crabbers," "Alongshore  
Fishermen," and "Spearing Fish." For six  
years he sailed and worked in the Vande-  
velde, as he had christened his boat. The  
picturesque fishing villages on the wild Corn-  
ish coast were visited, and from the beach  
at Portscathoe, Sennen, and Land's End he  
executed several of his well known pictures.  
The boat was wrecked in 1888 in a gale,  
and then he had built the Vandermeer, a  
comfortable yacht with room enough to  
work on a six-foot canvas, and there he had  
lived and worked. In 1910 he was elected  
a member of the Royal Academy.

Able and successful painter of the sea  
as was Hemy, his work is little known here,  
and has never been popular with American  
art lovers. This is passing strange, as Am-  
ericans, especially of the eastern and west-  
ern seaboard, are, as a rule, lovers and ad-  
mirers of good marine painting. The lack

of knowledge of or interest in Hemy's work  
here can, therefore, only be accounted for  
by the facts that he painted chiefly in water-  
color, and the cold grey seas and skies of  
the English channel, in other words, did  
not put much color, which Americans love,  
into his work, and portrayed seas unknown  
to them, and that the dealers in foreign art  
here have seemingly never had the cour-  
age to even try to introduce his work here  
and build up a clientele for it. At an auc-  
tion last season, of modern English water-  
colors, sent here by the Royal Society of  
British watercolor painters, several admir-  
able examples of Hemy sold for ridicu-  
lously low sums and must have proved a fine  
bargain to the purchasers, if they had  
knowledge and wit enough to send them  
back to England for sale.

## J. Dunbar Wright

In the passing of J. Dunbar Wright, who  
was laid to rest on Monday last, following  
a brief and touching funeral service at his  
new and beautiful studio in the Hotel des  
Artists, W. 67 St. (his sudden death hav-  
ing occurred as the result of an accident  
by which he was thrown from and crushed  
under his new motor near Port Jervis,  
N. Y., Oct. 5), there left the American art  
world one of its most and deservedly es-  
teemed and loved members.

Dunbar Wright, a man of earned and in-  
herited wealth, was not a "slacker," as  
have been too many young Americans of  
wealth, but from his early days as a clerk,  
and later, an agent of the Standard Oil  
Company, and through many later years to  
middle age (he was only 55), he "played  
the game" of life as a man and a gentle-  
man. Possessing a fine and cultured mind,  
a strong and sturdy character, an unusu-  
ally sensitive refined and generous nature,  
he added to this good inheritance a love of  
and taste for the beautiful, that, when he  
had acquired a modest fortune, influenced  
him to take up the study and pursuit of  
art. He was exceptionally skilful with the  
camera and, loving travel, he journeyed far  
and wide, bringing home from each trip,  
many plates, marked, not only by good tech-  
nical knowledge, but by the discernment  
shown in his subjects. Only last spring he  
gave a talk at the Hotel Astor on "Ha-  
waii and the Hawaiians," interesting and in-  
structive, and quaintly humorous at times,  
and which was illustrated by photographs,  
some moving ones, taken by himself in Ha-  
waii last year, and this talk, modestly an-  
nounced and given, held a large audience  
tensely interested for some two hours.

But photography did not satisfy Dunbar  
Wright's love of art and some twelve years  
ago he took up the study of landscape paint-  
ing, and from the first revealed a sense of  
color and skill in composition, which sur-  
prised his teachers. An exhibition of his  
landscapes two winters ago at the Folsom  
Galleries, brought his work deserved praise  
from press and public, and had he lived,  
this promise of his early painting, might  
have, in time, brought him into a high place  
among modern American landscape paint-  
ers.

But there was another side to Dunbar  
Wright's fine and rare personality and that  
was the kindly and charitable. Although  
born a Quaker, like the late Col. Robert  
Ingersoll, he believed that "to do good is  
my religion," and he acted up to this  
belief. His kindness to many a strug-  
gling artist, and his charity to the  
poor, were never fully known nor appre-  
ciated. Deeply moved and touched by the  
condition of the suffering orphans of mar-  
tyred Belgium, he had, at his own expense,  
brought over a number of those "little  
ones" and had established them in a home  
at Milford, Pa. It was while motoring to  
visit these wards that he met with his  
death. The current issue of the Red Cross  
Magazine gives an interesting story of this  
charity.

A member of the Salmagundi, Brook and  
other art clubs, Dunbar Wright was al-  
ways keenly interested in the cause of  
American art, and he was also a collector—  
his assemblage of modern American land-  
scapes being especially good and well  
chosen—while his collection of modern and  
old European art works and objects while  
small, is a choice and fine one.

Dunbar Wright was a devoted son and  
brother, and this devotion to his parents,  
the late Mr. and Mrs. Howard Wright, and  
to his surviving sister, has explained to his  
host of friends the reason for his having  
remained a bachelor.

A rare, a refined, a strong and sweet per-  
sonality has gone, and the old saying: "We  
shall not look upon his like again," is the  
best epitaph that can be given Dunbar  
Wright.

## Robert S. Peabody

Robert S. Peabody, of Boston, a widely  
known architect, recently died in his sum-  
mer home at Peach's Point. He had been  
president of the American Institute of Ar-  
chitects, Chairman of the Boston Park Com-  
mission and for many years was one of the  
overseers of Harvard University. He was  
born at New Bedford, in 1845. He leaves  
his wife and three children.



## LONDON LETTER

London, Oct. 3, 1917.

The recent death of Matthew Maris has opened afresh the controversy as to the relationship which should exist between the artist and the dealer, Maris having furnished a typical example of the type of painter who, endowed with the temperament entirely unsuited for dealing with all practical and pecuniary matters, affords an easy prey to anyone possessing sufficient discrimination to discern the market value of his works. Matthew Maris died, as he had lived, in poverty, while more than one dealer amassed a fortune from the sale of his pictures. Yet even so, it would be unfair to assert that those fortunes were altogether made by dishonest means, for simplicity, even harshness, of life, was definitely a principle with him and he would prefer to keep for his own enjoyment one of his beautiful works, rather than part with it, even for an alluring sum. In spite of the "artistic temperament" which accompanies most creative work, men of so fundamentally unpractical a character are rare in these days of commercialism, and the average modern painter has as keen an eye to material gain as has the member of any other profession. Matthew Maris's indifference to worldly things amounted almost to mania and he might well have starved to death, had not the dealers insisted, from time to time, on carrying off his pictures and given him the wherewithal to sustain life. His brothers, Jacob and William, who were men of a more practical bent, found good friends among the dealers and always worked on good terms with them. In many instances the profits made on the pictures painted by the three gifted brothers, did not find its way into the pockets of the dealers at all, but into those of men who speculated in their works, long after their merits had been established.

## Kevorkian-Redivivus

Mr. Kevorkian is in London once more. This time he is lending his pottery, though not his name, to a really remarkably fine show of early Persian ceramics, now on at the Fine Arts Society. This consists mostly of bowls, pitchers, vases, cups and other vessels, excavated on the site of Rhages, that "Bride of the Cities," destroyed before the first half of the XIV century. There are a number of important pieces of great beauty, some of which have been excavated intact, but others of which have inevitably been broken in the process. Both in color and glaze they are of a high quality, while the decoration lavished on them is full of refinement and elegance. I hear that a considerable quantity has already been sold for large sums.

## Garrick's Bedroom Furniture

An interesting acquisition has just been made for the Victoria and Albert Museum in the shape of David Garrick's bedroom furniture from his country house at Hampton-on-Thames. The furniture is in the Anglo-Chinese style, so much in vogue in England during the middle of the XVIII century, and is painted in greens and yellows with the traditional Chinese landscape subjects. Garrick, like the fashionable actor of the present day, seems to have had a "pretty taste" in his household effects, and this furniture, when displayed in a room papered and be-chintzed, in corresponding Chinese manner, must have been particularly striking. Antiques that have a history and which have been in the possession of some individual of eminence, always seem to acquire an additional charm for the public, and these recent acquisitions are creating an interest far above that produced by more important pieces.

## Laszlo's Portrait of Balfour

The Hungarian portrait-painter, de Laszlo, recently interned over here, is the subject just now of considerable controversy in connection with the projected portrait of Mr. Balfour, for which subscriptions have been invited by the committee of the Old Etonian Association, the statesman having been one of the many distinguished politicians who graduated from that great public school. It was not, however, stated at the time that it was intended to confer the commission for the portrait upon de Laszlo, and this fell intent having now been disclosed, a goodly number of the subscribers declare that nothing would have induced them to contribute had they been thus informed. The objection on ground of birth, however, is not so serious as that which arises from the qualifications of de Laszlo as an artist, for he is already represented in the School Hall by other canvases and a better choice might easily have been made. De Laszlo is at his best in depicting the society woman, according to certain well-defined formulae of his own, but is by no means the ideal artist for portraying a man of the calibre of Mr. Balfour. The moral of this is—when you are soliciting subscriptions, give the subscribers the fullest possible particulars of the use to which you intend to put their money, if you wish to avoid a storm.

## Royal Academy Red Tape

Quite an amusing story is going the rounds, reflecting on the hard and fast rules which govern all that concerns that time-honored institution—the Academy. The bust of Lord Kitchener, modelled by Richard Belt and presented by him to the Kitchener National Memorial Fund, had been cast in Paris by the French firm of Barbedillon from the bronze of a cannon presented for the purpose by our Army Council. A Special King's Messenger was deputed to the task of bringing over the bust, and the efforts both of Lord Derby and of the British Ambassador in Paris were brought to bear to ensure that it should arrive over here in good time. But in spite of this, sending-in day arrived without the bronze and in default of it Belt was obliged to submit the plaster cast. A few more days, however, brought the bronze itself, but the Committee turned a deaf ear to the sculptor's request that this might be substituted for the plaster. It is said that when it was pointed out to him that the Academic rule did not permit of an exhibit, once submitted, being exchanged, it was at the same time suggested that on Varnishing Day the plaster might be painted bronze-green to simulate the bronze! However this may be, it needed the intercession of Queen Alexandra herself to induce the President and Council to relax the laws of the Medes and Persians! The bust is a good, sound piece of work and really characteristic of the late Lord Kitchener, both as a soldier and a man.

## Photographs of War Officials

Photography seems at last to have come into its own, for a tribute has been paid to it in the decision of the trustees of the National Portrait Gallery (which in spite of its having closed its doors to the public, is by no means quiescent within them), to include among its records permanent photographs of all persons holding responsible posts, whether military, naval or civilian, as well as of those who have rendered service to their country in any form. This should lead to a collection of the greatest interest, though at present the restriction of photographs to those taken by one firm only is giving rise to considerable censure. The Government grant, slight as it is, having been temporarily withdrawn, purchase of paintings is necessarily for the moment curtailed, but some interesting bequests to the Gallery have lately been made, notably Herkomer's portrait of the late Lord Kitchener and Sargent's portrait of Henry James.

## Stolen Art Works

More than one case has recently come to light of pictures and art works disposed of here to unsuspecting collectors, claims to which have afterwards been made by the rightful owners, the treasures having been stolen from their houses in France or Belgium during the war. It is sad that the martial spirit should be degraded by such misuse of its opportunities, but the practice of purloining art works would appear to have gone on to no little extent. In consequence, it is stated that the Allied countries propose to arrange that a detailed inventory shall be maintained of all such objects offered for sale, together with full particulars as to buyer and seller, so that in the event of subsequent dispute investigation may be made easy. Of course occurrences such as I have indicated, only serve to point the moral still more clearly of the advisability of buying only from accredited sources.

## Color Reproductions of Artists' Works

It was a happy idea on the part of the Color Magazine to issue a volume of reproductions of the works of modern artists of the Allied nations. This book, the finest thing in color reproduction which I have seen of late, is entitled "Allies in Art," but having been prepared before the entry of the United States into the war, does not, unfortunately, include any American works. The pictures have been selected with great discrimination and judgment, being representative of the forward movement in each country, while cleverly eliminating the artificial and evanescent element which always flourishes alongside that which is permanent and enduring. The fullest justice has been done to tone and color, and the short concentrated little notes which accompany each print are exceedingly useful and illuminating. Introductions in French and English have been contributed by such critics as Charles Marriott, Arsene Alexandre and Rosa Newmarch.

## Last Hope Heirlooms Sold

The remainder of the Hope heirlooms were recently dispersed at the country estate of Deepdene, when the marbles which had not been removed to Christie's with those sold there in July, were disposed of. The bronze Borghese Gladiator changed hands at £710 and the bronze group of Wrestlers £525, neither of them exciting figures. The best price was that reached by Thorwaldsens full-length "Jason," which rose to £2,730. This latter is looked upon as the sculptor's chef d'oeuvre and is certainly a remarkably fine work.

L. G. S.

## PARIS LETTER

Paris, Oct. 3, 1917.

The economic effects of the war are felt in the cost of artists' professional supplies in France as well as in that of the general necessities of life. This is especially interesting to students and young artists who have yet their way to make. No one who has not gone through a working course of art study can fully appreciate the severe drain that it is upon slender purses to be constantly compelled to buy at unjust prices, such things as crayons, brushes, prepared paper, canvases, paints, etc., indispensable to the making of any practical advance in this field. But let not those who think of returning or of coming to Paris, the focus of modern art, take undue alarm, for there is no reason to suppose that the prices of art materials are relatively any dearer in France than in America or any other country. The percentages of increase in France may appear very high, but it should be remembered that before the war they were certainly comparatively low.

## Government May Intervene

Still there is in this, as in other lines of trade, a disposition to lift prices by artificial and speculative means which will perhaps attract the attention of the Government and lead to remedial measures. This, of course, has already been publicly suggested. Drawing albums, drawing "pads," ordinary drawing paper and paints in the dry form have varied only a little in price. But brushes have risen 60 per cent., India ink 80 per cent., small brushes or pinceaux 40 per cent., canvases on stretchers (for oil, pastel or watercolors) 150 per cent., and simple stretchers (without the canvas) 200 per cent. Paints in tubes are 100 per cent. higher than before the war. Small color dealers admit that if they could grind their own pigments they could sell much cheaper to the artists. This hint was unnecessary to many of the latter. Even artists of distinction are now doing what some of the greatest did in the olden time, but which to those of the latter day, is entirely new: they are grinding their own colors. Linseed oil has not gone up quite as enormously as many kindred products. Thus the painter who really loves his vocation enough to make any reasonable sacrifice in order to pursue it has his recourse within reach. Even the question of stretchers need not dismay him. Wood and even nails are dearer, but at the same time one who makes his own stretchers can save a large fraction of the augmented shop price. The result may be two-fold; on the one hand, fewer pictures may be painted that might better be left unpainted; and on the other, the painter who prepares his own pigments will certainly gain a better knowledge of their qualities and their value, and is more likely to derive the utmost utility from them than ever before.

## The Alleged Velasquez

In a summary of the notable case before the courts in relation to a portrait of the Countess of Monte Rey, alleged to have been done by Velasquez, published in the ART NEWS of August 18, there crept an annoying error. It was the Spaniard Dominguez and his associates who claimed damages of \$200,000 from Boussod, Valadon & Co., charging that the latter had unduly discredited the picture. This, of course, was logically to be expected from the rest of the narrative, as well as the decision of the court non-suited the plaintiffs and ordering that the portrait be sold at public auction, as demanded by the defendants. This order has not yet been carried out, but it may be in the near future. Dominguez and his associates have failed to make good the guarantee of \$9,000, which they offered in opposing the order for the sale.

## Past and Future Sales.

A summary review of public art sales since the beginning of the year shows that, while in no degree sensational, they much surpassed expectations. There were about twenty that may be said to have been of considerable importance. Among these were the Lévy sale, which produced \$359,200; Coleman (partly jewelry), \$349,295; Duchesse de Trévis, \$167,900; Balthy, \$120,140, and Charras, \$112,200.

It is impossible to predict, as yet, what the coming season will bring in the matter of sales. It is not improbable, however, that the increased prospect of an early conclusion of the war will have a tendency to restrain many whose resources have been greatly abridged from sacrificing their artistic treasures for the present. On the other hand, the "nouveaux riches," to whom affluence has come through the necessities of the country, being more and more in evidence, the art market will very likely witness as high prices this autumn and winter as in any previous year, if not higher. There will be one element in the market which has been lacking for the most part since the outbreak of the war, and that is the presence of new American buyers. Already the coming of the American troops seems to have given a fresh impetus to civilian travel across the Atlantic. Not only will civilian

visitors of means enter the lists for desirable purchases, but it may be expected that many American officers and soldiers, coming to Paris on furlough, will be glad to seek art works to send home as gifts and mementos, rather than more ordinary or vulgar objects. It has already been noted that French officers on leave have been among the most eager buyers at the Hôtel Drouot.

A well-known Paris antiquary, Mr. D. G. Kelekian, 2, Place Vendôme, was the purchaser of one of the most notable objects disposed of at the recent Hope sale in London, namely an archaic Greek statue in bronze, 4¼ feet in height, of the "transition period," about 500 years B. C., a superb, stately female figure, typically clad, but whether of matron or goddess cannot easily be determined. This artistic treasure is already exciting great interest here.

The library of Jules Lemaitre was recently sold. It took several days to dispose of it. Rarely has there been so remarkable a collection of ancient editions offered anywhere. Of course, I can only mention a very few of the titles and the prices, for lack of space. Molière's plays, in the separate original editions, brought \$5,520; Montaigne's essays Paris 1580, \$1,100; La Fontaine, "Nouvelles en Vers," Paris, 1665, \$770; "Imitatio Christi," 1470, \$353; "C'est le Rommant de la Rose," Paris, 1531, \$334; Rabelais, "Pantagruel," Paris 1552, \$440; Ronsard, works, Paris, 1567, 5 volumes, \$1,133; Francois Villon, works, \$480; Bessuet, "Histoire des Variations des Eglises Protestantes," Paris, 1688, \$790.

B.-D.

## CORRESPONDENCE

## Sargent and Rockefeller

Editor AMERICAN ART NEWS.

Dear Sir—I am sure you do not like to have errors occur in the columns of your excellent paper, particularly when they do not reflect the credit upon an artist which is his due. Sargent painted the portrait of Mr. Rockefeller at Ormond, Fla., for very much less than \$50,000, as you stated, and gave the entire sum which he received for it to the British Red Cross. As he said to me in speaking of it: "I cannot do much, and England has been very kind to me in the years that I have lived there."

Yours truly,

Carroll Beckwith.

N. Y. Oct. 11, 1917.

## American Artists' Ambulance

Editor AMERICAN ART NEWS.

Dear Sir—The letter I enclose I have lately received from Paris. As you see it is in reference to the ambulance, which has been subscribed for by the American artists. It occurred to me it would be a matter of great interest to a large number of the subscribers of the ART NEWS if they were to see the enclosed letter, as many of them have generously contributed to the ambulance fund.

I have also a secondary motive in asking you to call attention to the artists' ambulance inasmuch as we wish very earnestly to continue its support, and there are a good many artists who have not contributed. Enough has been given to maintain the ambulance about a year, but we would naturally like to be represented at the front to the very end.

If the matter appeals to you and you feel like saying a good word for such a good work, it would certainly be very much appreciated by the committee who has the success of the ambulance at heart.

The committee consists of George de Forest Brush, Paul Dougherty, Henry C. Dearth, Charles Hopkinson, Allen Tucker and myself, as treasurer. Any communications should be addressed to me at the Century Club, 7 W. 43 St., New York.

Thanking you for any attention you can give the "American Artists' Ambulance," I am,

Yours very truly,

Augustus Vincent Tack.

Deerfield, Mass., Oct. 5, 1917.

AMERICAN FIELD SERVICE IN FRANCE.  
SERVICE AUTOMOBILE AMERICAN AUX  
ARMEES FRANCAISESSiege central:  
21, Rue Raynouard  
Paris (xvi)

To the Donors of Car No. 681A:

I wish to thank the donors of the Remorque Cuisine bearing the nameplate "American Artists" for their generosity in giving this section its most essential unit—The Kitchen Trailer. I wish I could send them a photograph of the French artist making beef-stew delicious, as the cuisine trails along the dusty road of eastern France, when we are traveling in convoy, discreetly cooking a dinner of gala, when, as at present, the "American Artists" is drawn up in the general courtyard where the section is camping—or doling out coffee to the drivers when the same "American Artists" is hiding beside a dark road and the cars are running back from the very front and up again, for more wounded—and back and up—hours in and out.

An army marches on its stomach—an ambulance section drives on its, and keeps cheerful and goes about its work, and is grateful three times and, sometimes four, every day of every week, to the donors of the "American Artists' Remorque cuisine."

Very sincerely,

FRANKLIN ELGIER, Cot. Adgt.

July 31, 1917.

## EXHIBITIONS NOW ON

(Continued from page 3)

### Metropolitan Museum

An exhibition of oils by artists of the Hudson River school was opened at the Metropolitan Museum Oct. 9, to continue through the month.

"The group of artists," called after their favorite subject, the "Hudson River Painters," says Bryson Burroughs, curator of paintings at the Museum, "presents the nearest approach to a native school of art which America has yet produced. Before the time of their appearance our art was practically an offshoot from the contemporary English school, and since then, with a few prominent exceptions, our artists have been cosmopolitan, with aims that could not be called peculiar to America. It is the national flavor in the Hudson River Painters that gives flavor to their work."

It has been the aim of the Museum in arranging this exhibition not to give a complete display, but to bring together certain pictures owned by the Institution, and to display the work of leading artists for comparative study. The exhibition, for instance, includes a landscape by Thomas Doughty, father of the "Hudson River school," and ranges from his period to that of George Inness, who is represented by the Museum's large and admirable example, "Delaware Valley." Nearby is a Wyant, an interesting painting of the Mohawk Valley, while Thomas Cole is represented by his large canvas, "The Oxbow," showing the Connecticut River and Valley.

Other pictures of interest in the group are: "Lake George," by John F. Kensett; "Scene at Napanoch," by William Hart, and "Near Squam Lake, New Hampshire," by David Johnson. These paintings have been assembled in commemoration of the completion of the Catskill Aqueduct.

A loan exhibition of Japanese screens and paintings of the Korin school has been opened at the Museum, to continue until Oct. 28. This display was arranged as a compliment to Viscount Ishii and the Japanese commission to New York. It includes a number of artistic screens loaned by Mr. Charles L. Freer, who has placed at the disposal of the Museum a number of the best pieces in the Smithsonian Institution.

A memorial exhibition of paintings by the late Thomas Eakins will open at the Museum Nov. 5, and will occupy the gallery now devoted to the McFadden collection of British pictures, which will close tomorrow.

An exhibition of Italian renaissance woodcuts will also begin Nov. 5, and to continue for several months.

### Recent Accessions.

Among the most interesting recent accessions at the Museum are an oil by George Moreland, "The Manchester Coach," loaned by Mrs. John McFadden, a thoroughly good example of the work of the late Howard Cushing, "An Interior with Figure," lent by Mrs. Cushing, four miniatures and two XVI century Indian drawings, lent by Amanda K. Coomarswamy. The paneling of a room with balcony, doorway and four mantlepieces (American, XVIII century) has been purchased by the Museum, also four capitols and two fragments, Botticino stone (Italian, XVI century).

### Winter Lectures and Talks

An interesting course of lectures has been planned for the coming winter, among them a Sunday afternoon course, open to the public, in the Lecture Hall, at 4 P. M., from Oct. 28 to April 21. These talks will be illustrated and will be followed by visits to the galleries. There will also be "Story Hours for Children and Adults," given by Anna Curtis Chandler, on Sundays at 3 P. M., and the same lecturer will give a series of talks for the blind. Saturdays in January will be devoted to talks on "Dye-stuffs of the Ancients," by Charles E. Pellet, and the usual lectures in Greek sculpture, painting, textiles and ceramics will have their place, as also talks on "The Garment Makers of Primitive Times," "Historic Fabrics and Costumes" and "Textile Industries in the U. S."

### Museum Notes

Mr. Joseph Breck, late director of the Minneapolis Museum, and appointed curator of the Department of Decorative Arts and assistant director last June, will assume his duties Nov. 1.

Miss Florence N. Levy, since 1909 a general assistant at the Museum, has resigned to take over the general management of the Art Alliance of America.

### Drawings at the Modern Gallery

The work of a very young artist, Meli Daniel, the product of six months' living "in the open," is on view at the Modern Gallery, 500 Fifth Ave., to Oct. 20. This series of drawings and watercolors attempts to show the struggle for life of the trees, and it is evident that the artist has sought to express the idea of the forest, rather than to portray any single tree. If somewhat vague and primitive in execution, the sketches are interesting, and show originality.

### Decorative Paintings at Milch Galleries

An exhibition of decorative paintings by Charles A. Aiken has been on at the Milch Galleries, 108 West 57th Street, since October 1st and will close today. The 19 numbers included in this display are all more or less charmingly reminiscent of the work of Puvis de Chavannes and suggest the delicacy of the Pre-Raphaelite school. "Music," "The Fortune Teller," "Spring the Awakener," and "The Rose Tree," this last illustrating a familiar passage from "The Romaunt of the Rose," are all delightful in atmosphere and color, and poetic in composition. One of the gems of the display is "The Night-Blooming Cereus," which is reproduced on this page. Exquisite in color and feeling, this picture is truly typical of this artist's work.

### Rare Etchings at Keppel's

Frederick Keppel & Co., 4 E. 39 St., are showing etchings by Bracquemond, to Oct. 20. The 58 numbers forming the exhibit, include many original sketches and a notable gathering of "states." "Canards Surpris," "Les Mouttes," "Le Lièvre," "The Man with the Hoe" (after Millet), "Les Hirondelles," "Le Printemps" (after Millet), and numerous delightful views of

### Engravings at Kennedy's

An exhibition of old English stipple engravings by Bartolozzi and his followers is now on at the Kennedy Galleries, 613 Fifth Ave., through October. It also includes examples of the early English engravers, notably the portrait of Mrs. Duff, in colors, by John S. Agar, and "Lady Heathcote," by the same engraver, in colors, both after Cosway; "Lady Smyth and Her Children," by Bartolozzi, after Reynolds, and also "The Seamstress" (Lady Hamilton) by Thomas Sheesman, in colors, after Romney.

There is an indefinable charm in these old English engravings, as revealed especially, for instance, in "The Affectionate Brothers," by Thomas Cheesman, after Reynolds, a second state before the letters, and also "Idleness," by Charles Knight, in colors after Morland.

### Americans at Ferargil Gallery

A small but choice collection of oils—15 in all—is on view at the Ferargil Gallery, 24 E. 49 St., to Oct. 2. John F. Carlson is well represented by his "Along the Shallows," and "May, Delaware Valley," is typical of the brush of Edward W. Redfield.

### Pictures by C. Arnold Slade

C. Arnold Slade, that clever versatile and industrious young American artist who bi-annually for some time past, has held early Autumn and winter exhibitions of his work in Philadelphia, Boston and other large American cities, but who has never shown in New York, having "joined the colors,"—the management of the exhibitions of his recent and some of his older work—scheduled for this season, has devolved upon the capable Mrs. Slade, who on October 1st, opened a display of some 66 oils and 21 etchings, aquatints and pencil drawings, in the newly and effectively decorated gallery of the Philadelphia Arts Club in that city. Following this display, which will close tomorrow, the exhibition will go to the Vose Gallery, Boston.

There is little new to be said of Mr. Slade's art as exemplified in the Philadelphia display. To a number of familiar works, notably the large appealing and finely illustrative war figure composition "The Peasant's Dream of Peace," reproduced in the Art News two years ago, several excellent full lengths and heads of Algerian and Nubian types, studies and sketches and finished oils done in Venice and Naples, some strong marines and Maine coast scenes, there have been added numerous winter and other Provincetown (of which place the artist is now a resident) landscapes and town scenes—a result of the past year's work. These, with two New Bedford wharf scenes, are characterized by sincere feeling, picturesque composition, and, especially in the New Bedford views of wharves and old ships a rich quality.

Versatility and facility are notable characteristics of Mr. Slade's work and few more pleasing "one-man" exhibits will be offered this season.

### Netherlands' Exhib'n at Nat'l Arts Club

At the National Arts Club, 119 East 19th Street, paintings from the Netherlands exhibit in the Panama-Pacific Exposition, are on view October 31st, and are especially interesting as showing an evolution in Dutch art, by which contemporary artists of Holland have broken away from the Hague school. Mauve and Israels are represented in this exhibition, composed principally of work by men of the present generation, whose light and colorful canvases have wrought a change in the art of Holland, while keeping within the bounds of a wise conservatism.

Among the prominent exponents of the new movement, Henricus Alexander Van Ingen stands in the first rank as a Dutch painter of animals. His "Head of a Cow" is altogether admirable, and his six other canvases shown in this display, are all excellent. Other superior work by well known modern Dutch painters is also shown.

### Summer Art Schools' Exhibit

In the Art Alliance Galleries, 10 East 47th Street, an exhibition of work from Summer Art Schools closed yesterday. The Art Students' League of New York showed several promising landscapes and portraits, and the New York University Summer School's exhibit included some good pencil sketches and original advertising designs. The work sent by the Pennsylvania Academy was on the whole meritorious. The Berkshire Summer School had an especially interesting display, comprising landscapes of considerable promise, pencil sketches, advertising designs, decorative interpretations of nature, specimen book pages, art needlework, interior decoration designs, artistic book rack ends and various examples of craft work.

The Minneapolis School of Art had some effective designs for advertising and a collection of small landscapes of unusual merit, and the Chicago Institute showed several good poster designs and a series of clever sketches. The Tulane University of Louisiana had a patriotic poster display of considerable interest.

### Society of Painters' Show

The Society of Painters will hold its first exhibition in New York in the Academy Room of the Fine Arts Bldg., simultaneously with that of the N. Y. Watercolor Club, Nov. 3-25.

The Society of Painters is a continuation of the Society of Women Painters, but has now been enlarged to include fifty members, both men and women. Several prominent men painters have joined the society.

The new society will have the same officers as did the former society, namely, Mrs. Emma Lampert Cooper, pres't; Mrs. Georgia Timken Fry, vice-pres't; Miss Clara McChesney, corresponding sec'y; Miss Maria Streen, recording sec'y, and Miss Harriet Phillips, treasurer. The exhibition, which will be of members' work only, will go out on circuit after the show here.

The marriage of Miss Bessie Hoover and Mr. Herman Wessel, both well known local painters, took place recently in Gloucester, Mass.



NIGHT BLOOMING CEREUS

Charles A. Aiken

At the Milch Gallery

the Seine, are all shown. A portrait of Edouard Manet is a characteristic sketch, and other interesting portraits, one of Charles Kean, and another of the artist, etched by Rajon after the painting by Bracquemond, and of which there are two "states," and another of Meyer-Heine, evidence the versatility of an artist who represents the animal kingdom as a master.

In addition to this special exhibition, the gallery has some fine Whistlers on view, among which "Nocturne—Palaces" must be mentioned.

### Colonial Pictures at Ehrich's

The first of a series of exhibitions by Colonial portrait painters opened on Wednesday at the Ehrich Galleries, 707 Fifth Avenue. It includes notable examples of Benjamin West, William Savage, William Dunlap, Charles Wilson Peale and Mather Brown and will be reviewed next week. The exhibition will continue for two weeks and will be followed by a display of another group of American painters, including Copley, Trumbull, Nagle, Inman, Frothingham and Elliott.

An exhibition of portraits by Gilbert Stuart and Sully will follow later in the season.

A characteristic study by F. S. Church, "Flamingoes," a tonal "Rainy Morning," by Charles Vezin, a delightful Van D. Perrine "Fog's Eye," a fine example of Frederick J. Waugh, "Monhegan," and an "Edge of the Woods" by Charles Warren Eaton, are all interesting and characteristic examples.

David Robinson's striking portrait of the young actress Eileen Huban, deserves mention, while such admirable pictures as Edmund Greacen's "Docks," Emil Carlsen's "Penance," and Henry B. Snell's "Drying Sails," would alone ensure the artistic success of this excellent display. "My Dog" by Charles Livingston Bull, is one of this artist's most sympathetic creations.

### French War Pictures Shown

An exhibition of some 110 oils, depicting scenes on the French battlefield, by J. F. Boucher, official painter to the French armies, brought from Paris by M. Armand Mandelbrot, editor of "La Renaissance" of Lyons, France, is on at the Plaza Hotel. The works are interesting and timely, but the display has not had the attendance or support it deserves—probably due to inadequate notice—seemingly no effort having been made to present it properly through the press to the public.



## BOSTON.

Boston's "open season" for art is now "on"—as one of the daily papers hath it—although one would dislike to see much active killing even of local painters!! "Camouflage" seems more appropriate to the times. The galleries are all open, and at Vose's two exhibitions attract attention, antipodean in character. One exploits dead but not forgotten masters; the other is acutely modern in tendency. In this latter group one finds the frisky Friesseke, the sunny Miller, the unchildish Hassam, the Weir who catches (and always holds) attention, the illuminating, but not garish, Melchers, together with Woodbury, Hamilton, Sargeant, Kendall and Hawthorne.

There are shown an interesting collection of landscapes and portraits by well known "moderns" in the Copley Gallery, including two strog portraits by young Seyffert, a charming landscape by Tarbell, Everett Warner's dignified and beautiful "Old Church at Lyme, Conn." and canvases by W. D. Hamilton, C. Scott White, A. L. James, Theo. Schneider, J. H. Caliga and Otis Philbreck. This collection is finely supplemented by a splendid group of old portraits in the front gallery.

A new canvas by William M. Paxton has been hung in the main gallery of the Guild of Boston Artists. The canvas shows a semi-nude, treated with mingled delicacy and strength. The picture is especially happy in its unison of tone, color line and mass. Other works at the Guild are a portrait, "My Sister," by Frederick Bosley, and Charles Hopkinson's strong and striking portrait of Professor Barrett Wendell. This latter is a life-size and three-quarters length figure, depicting the professor seated at a table.

The Cobb Gallery opened its season with an exhibition of etchings by four men, Donald Shaw MacLaughlan, Leslie G. Hornby, Joseph Pennell, Otto G. Schneider and Herman A. Webster. Mr. MacLaughlan, a Boston-trained man, who has lived and studied much abroad, makes the strongest showing with 30 etchings of most unusual quality and shows marked versatility in a number of architectural subjects drawn from European cities. A sensitive feeling for line and ability to construct with vigor and truth, are among his strong characteristics. "Evening Shadows," "Dreams," "The Rushing Tide, London," and "The Curved Canala, Venice," are especially praiseworthy. Mr. Hornby's work is marked by vivacious cleverness, quick intinction, and concentration of line, although it is not always a full expression of what

the artist set out to do. "La Cathédrale, Rheims," "Vielle Maison, Rheims," and "Le Pont" are of unusual interest. A big work—a lithograph—by Joseph Pennell, "Mills at Gary, Indiana," has the effect of a strong, broad drawing in charcoal.

Another interesting exhibition is the collection of 50 wood-block prints by Rudolph Ruzicka, shown under the auspices of the Boston Society of Printers at Goodspeeds at Park Street. It includes many urban scenes—with New York and Boston subjects. This collection created something of a stir when seen at Newark, N. J., which prompted the Boston association to secure it for their city. Mr. Ruzicka has shown an almost uncanny insight in his handling of the Boston motifs in the exhibition, namely: "Bunker Hill Monument," "Louisburg Square," "Faneuil Hall," and "Old West Church."

George Washington.

## PHILADELPHIA

The local exhibiton season will be opened Oct. 19 at the Art Alliance now established in commodious quarters temporarily at 1825-27 Walnut St. Arrangments are being made by a committee of which Paul King is chairman for the exhibition of a collection of the works of one or two distinguished American painters, not now living, in a special gallery. Another committee, headed by Miss E. P. Stewardson, is assembling for exhibition at the same time, groups of objects produced by workers in the various branches of Arts and Crafts. The idea of this exhibition seems to have been well conceived, especially as it will be most accessible, centrally located, and will probably attract a large attendance. The new president of the Alliance, Doctor George C. Woodward, well known as a patron of the arts and the possessor of some remarkable pictures by Winlow Homer, and of a country place at Chestnut Hill, famous for architectural beauty. Mrs. W. Yorke Stevenson continues as the efficient secretary of the organization.

The opening of the Art Alliance show will be followed by that of the 15th annual watercolor exhibition and the 16th annual miniature show, both at the Pa. Academy, Nov. 4, to continue until Dec. 9. The personnel of the jury of selection and award is a distinguished one, including with others, Prof. Herbert Everett of the University of Pa.; Wm. H. de B. Nelson, editor, International Studio; W. L. Lathrop and Frederic Nunn. Mr. E. H. Blashfield heads the jury on selection of miniatures.

## WASHINGTON

The Corcoran Gallery has arranged for a varied and exceptionally interesting series of "One-Man" exhibits for the season just opening in its special exhibition gallery. Among those already announced are displays of the paintings of Zuloaga and Gari Melchers. This series opened September 26th, with an exhibition of works by Frank B. A. Linton of Philadelphia. Mr. Linton's painting has all the marks of his long residence in Paris and one recognizes among his canvases the portraits of many French personages. The artist has been made a member of the International Union of Fine Arts and Letters of Paris and it is believed that he is the only American to whom this honor has been given. This Society was founded by Rodin and has enrolled many eminent men.

Joseph Pennell is making with the authority of the government a series of lithographs of war work munition plants, navy yards and military camps in this country similar to the series made for the British Government and has been asked to make for the French. These works, which are nearly completed, will be shown first at the National Gallery (the date not yet being announced) and then following the French idea will be shown in many of the smaller cities of the country.

The National School of Fine Applied Arts adds a new inducement for the students to come to the capital to study. This finely equipped new school with Felix Mahony of Washington as director has among its faculty teachers of international reputation, among them Paul Bartlett, Ossip Perelma, a Russian, and Miss Clara Hill.

The Washington Water Color Club announces its annual exhibition in the Corcoran Gallery, November 16th to December 5th. Those wishing to submit work may obtain entry cards from the secretary, Miss Bertha E. Perrie, 808 17th Street.

An exhibition of 60 new cartoons in color of Louis Raemaekers opened in the Corcoran Gallery, October 9.

A statue of the Indian Sequoyia, just completed and presented by the State of Oklahoma to the Government is now on view at the Capitol in "Statuary Hall." The work was done by the late Mrs. Vinnie Reams Hoxie, of this city, and executed by George J. Zolnay. This unique red man won his fame not by fighting, but in the field of literary achievement, having constructed for his people a syllable alphabet regarded as comprehensive and complete.

## NEWPORT

The last of the summer exhibitions at the Art Association was one of paintings and sculptures. The main gallery was occupied by George Bellows who showed 17 oils, and very well they looked with their depths of blues and the peculiarly liquid greens that this painter achieves. All were things seen before yet pleasant to see again. To the amusing "River Front" was given the place of honor, and the picture excited much interest. The Maynard prize portrait of Dr. William Thompson was as piquant here as at the Academy; the "Fisherman's Family" and "The Teamster" as richly colored; and one of the most delightful things, however, of all, was the vivid little head of "Susan."

Arthur B. Davies sent seven oils, rhythmic figures, wonderfully placed on murky backgrounds; but, it must be confessed, not comprehended on first view by the Newport public as representing beautiful painting. William Glackens was given the small gallery, which his 27 rather small canvases filled comfortably. Of the flower pieces none were so handsome as the small "Flowers against Blue." The beach scenes, in comparison, seemed utterly commonplace as to arrangement and labored as to treatment. A figure picture, "Woman in Red Dress," was interesting and the red of the costume exquisite. The same red, as skilful, was seen in "Nude and Red Robe." The "Girl in Black and White" might have been painted in Boston, as it is so painfully dry and hard. The "Child in a Garden" showed daring use of color, fully justified so far as the wondrous flowers of that garden are concerned.

The sculpture showing was one of the largest and most important that the Association ever housed. John Gregory, James Fraser and Jo Davidson, each sent of their best, portraits, groups, medals and panels.

Much of the work was placed advantageously in the long hallway. Was it a joke of the arranging committee to place Fraser's strenuous Theodore Roosevelt, 'directly facing Davidson's keen and quiet Wilson? The latter's portraits of Zangwill and of Joseph Conrad were interesting versions of unusual types of men. Fraser had two carefully modeled infants' heads, portraits; but his portrait of Mr. C. is the clou of his showing. In the rotunda was placed Fraser's large case of lovely medals. Gregory's archaic head, "Fancy," was charming; and the panel "Venus," exquisite both in treatment and conception.

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**ARTISTS' EXHIB'N CALENDAR**

NEW YORK WATER COLOR CLUB, 215 West 57 St.

Opens Nov. 3. Exhibits received Oct. 19 and 20.

PA. SOCIETY OF MINIATURE PAINTERS (16th annual exhib'n), PA. ACADEMY, PHILA.

Opens Nov. 4. Exhibits received to Oct. 22.

PHILA. WATERCOLOR CLUB (15th annual exhib'n), PA. ACADEMY, PHILA.

Opens Nov. 4. Exhibits received to Oct. 16.

CHICAGO ART INSTITUTE, CHICAGO.

Thirtieth annual exhib'n of American paintings and sculptures. Opens Nov. 8. Exhibits received to Oct. 26.

CONN. ACADEMY OF FINE ARTS, HARTFORD, CONN.

First exhib'n of watercolors and pastels. Opens Nov. 5. Entries to Oct. 22. Exhibits received to Oct. 27.

**CALENDAR OF SPECIAL NEW YORK  
EXHIBITIONS**

American Museum of Natural History, 77 St. and  
Central Park W.—Collections McMillan's Crocker  
Land Expedition.

Bourgeois Galleries, 668 Fifth Ave.—Works of nine  
landscape painters, opens Oct. 16.

Daniel Gallery, 2 W. 47 St.—Opening exhib'n of  
modern Americans, through October.

Dreicer & Co., 360 Fifth Ave.—Chinese Porcelains.

Ehrich Galleries, 707 Fifth Ave.—Works by Colonial  
portrait-painters, through Oct. 24.

Ferargil Gallery, 24 E. 49 St.—Works by modern  
Americans to Oct. 27.

Fine Arts Building, 215 W. 57 St.—Summer work  
of Art Students' League of N. Y., through Oct. 14.

Kennedy & Co., 613 Fifth Ave.—Old English en-  
gravings by Bartolozzi and followers, through Oct.

Keppel Gallery, 4 E. 39 St.—Etchings by Bracquemond.

Macbeth Galleries, 50 Fifth Ave.—Second quarter-  
century opening display of modern Americans.

Metropolitan Museum, Central Park at 82 St. E.—  
Open daily from 10 A. M. to 5 P. M., Saturdays  
until 10 P. M., Sundays 1 P. M. to 5 P. M. Ad-  
mission Mondays and Fridays, 25c., free other  
days.

Milch Galleries, 108 W. 57 St.—Decorative paintings  
by Charles A. Aiken, to Oct. 14.

Modern Gallery, 500 Fifth Ave.—Watercolors and  
drawings by Mell Daniel.

Montross Galleries, 550 Fifth Ave.—Opening exhib'n  
modern Americans, through Oct. 20.

National Arts Club, 119 E. 19 St.—Netherlands pic-  
ture collection from San Francisco.

New York Public Library—Print display of recent  
additions in the Stuart Gallery (room 316),  
prints, drawings, and etchings, including examples  
by Meryon, Whistler and Haden; lithographs by  
Pissarro, Brangwyn and Odilon Redon; original  
drawings by Mauve, Rodin, I. Isabey; prints by  
Durer, Rembrandt, Debucourt, etc.

Satinover Galleries, 19 E. 9 St.—Old Masters.

Snedecor & Co., (E. C. Babcock, successor), 107 W.  
46 St.—Opening exhib'n of modern Americans.

**CALENDAR OF AUCTION SALES**

American Art Galleries, Madison Square South.—  
The furnishings and embellishments, including a  
gallery of modern paintings and library of books,  
of the residence of Mr. James V. Parker. To  
be sold at 253 Madison Ave., Monday, Oct. 15,  
at 10:30 A. M., concluding with the paintings,  
Tuesday evening, Oct. 16, at 8:30 P. M. Exhib'n  
Oct. 13 to date of sale.

Silo's Fifth Avenue Art Galleries, 546 Fifth Ave.—  
Sale of furnishings, ancient and modern, from the  
estate of the late John Martin Crawford, Consul-  
General to Petrograd, 1888-1894; choice tapestries;  
XVI, XVII and XVIII centuries cabinetry; Chi-  
nese porcelains, hangings, bronzes, rugs and other  
objects of art. On exhib'n to sale, Oct. 17, 2:30  
P. M., and following days, until all estates are  
disposed of.

**Opening Season's Picture Sale**

The collection of modern paintings formed  
by the late James V. Parker, and the  
furnishings contained in his private re-  
sidence, 253 Madison Ave., will be placed on  
view today, prior to sale at auction on  
Monday and Tuesday next, Oct. 15 and 16.  
The sale, which will be conducted by  
Messrs. Thomas E. Kirby and Otto Bernet,  
of the American Art Association, will open  
Monday at 10:30 o'clock a.m., and will con-  
clude with the dispersal of the paintings at  
8:30 o'clock, Tuesday eve.

**OBITUARY**

(Continued from page 4)

**Theodore K. Pembroke**

The sudden death of Theodore Kenyon  
Pembroke, at his studio, 27 W. 67 St., on  
Sept. 20 last, will leave a void in the hearts  
of his many friends; for sincere in his de-  
votion to those whom he had admitted to  
his confidence, he commanded unfeigned,  
honest friendship in return, and was much  
beloved. Modest and unostentatious in  
manner, but with a personality both charm-

ing and forceful, he impressed all with whom  
he came in contact with his sincerity.

In his art he was mainly self-taught. An  
indefatigable worker and student, he de-  
veloped a beautiful color sense and his can-  
vases were always tempered with the poetry  
that was innately part of the man. Work-  
ing quietly and sincerely, as he did, for the  
love of his art, it was only within the last  
few years that dealers discovered him. But  
his first exhibition, held in 1915 at the old  
Snedecor Galleries, and which was followed  
by similar ones each year, that for this sea-  
son, and to open in November, now being  
arranged, proved most successful and many  
works have been sold from these to private  
collectors and museums. The dead artist  
planned to devote the entire proceeds of  
this year's exhibition to the Red Cross.

His life, outside of his art, was spent in  
the service of his friends and no opportunity  
was neglected through which he could aid  
them. For his loyalty, generosity and  
kindliness he was much loved and for these  
great qualities he will be sincerely mourned.

Mr. Pembroke was born at Elizabeth,  
N. J., in 1865. He leaves a widow, now a  
resident of Roxbury, Mass., who separated  
from him years ago, and a daughter at  
Cleveland, Ohio.

L. Merrick.

**Albert V. Van Hibson**

Albert Van Velsor Hibson, head of the  
advertising firm of Hibson & Brothers, of  
No. 119 Nassau St., died suddenly at his  
home, October 3rd, in Cranford, N. J., aged  
38. He was born in Camden, N. J. He en-  
tered business with his father and upon the  
latter's death assumed the management.  
He is survived by his widow and two daugh-  
ters.

The firm of Hibson has for many years  
virtually controlled the art auction adver-  
tising business in New York, notably that  
of the American Art Association (its chief  
patron), the Anderson Galleries and Silo's  
and Clarks' Galleries, and had become au-  
thorities in the preparation and presentment  
of art auction advertising—especially spread  
head announcements. The late Mr. Hibson  
was a quiet, but hard worker and most con-  
scientious and careful in his work, and he  
will be greatly missed by his patrons. It  
is understood that the business will be  
continued by Mr. McDonnell, for some  
years Mr. Hibson's assistant.

**Clinton W. Sweet**

Clinton W. Sweet, founder and editor  
of the Record and Guide, and of the Ar-  
chitectural Record, was recently found dead  
in bed at his Yonkers home on Old Jerome  
Avenue. A bullet from a revolver which  
he held in his hand had passed through his  
head. Mr. Sweet was born at Wappingers  
Falls, N. Y., December 16, 1842. In 1888  
he founded the Record and Guide. At  
about the same time he also started the  
Architectural Record. At 42 he married  
Miss Helen Clark Adams, who lived only  
six years.

**Emil Hering**

Emil Hering, artist and illustrator, who  
became known some years ago for his  
newspaper and magazine work, particu-  
larly in the Cosmopolitan and other Hearst  
publications recently died from a complica-  
tion of diseases at his home in Ridgewood,  
N. J.

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Mr. Hering was born on Staten Island  
45 years ago and lived much of his life in  
this city. He studied art under Julian in  
Paris and Marr in Munich. He is survived  
by three sons.

**Joseph A. F. Cardiff.**

Joseph A. F. Cardiff, architect, and  
specialist in specification work, died Tues-  
day evening in the French Hospital. Mr.  
Cardiff was born in Jersey City in 1882 and  
was educated in the public schools there,  
later taking a course in a N. Y. architec-  
tural school. He was later associated with  
Ernest Flagg and Carrere & Hastings.  
He wrote extensively for architectural  
periodicals, and founded the Architect's  
Index. He leaves a widow and two children.

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The American Art Student will soon publish an article by H. Giles concerning the Hambridge rediscovery of the lost formula of Greek design. The discovery presents a complete exposition of the underlying principles of all decoration motives of the classic period and containing certain incontrovertible aspects of design as its own proof. Further, and incidentally, it explains the half-truths embodied in the recent wave of so-called modern art.

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**New Kleinberger Galleries to Open.**

An important exhibition of Italian primitives will open the new and handsome Kleinberger Galleries at 725 Fifth Avenue about Nov. 5, to continue for several weeks. The exhibition will be given for the benefit of the American Red Cross Society, and will include examples of Italian art of the XIII, XIV, XV, and XVI centuries, loaned by American collectors.

Among the collectors, who have responded to the appeal of art for the Red Cross are Messrs. Martin A. Ryerson, of Chicago, Otto Kahn, Frank L. Babbott, Michael Friedsam, Philip Lehman, Kingsley Porter, and other well known connoisseurs. It will be the first exhibition of the kind given in the United States. A complete catalog is being prepared by Mr. Morris W. Brockwell, of London, who cataloged the collection of Sir Herbert Cook, of England.

**New Yamanaka Galleries**

The new galleries of Yamanaka, at 680 Fifth Ave., adjoining St. Thomas' Church on the north, and which will open Nov. 1 next, will not only be housed in an architecturally beautiful building—erected to conform in style with the church, admittedly the most effective and handsome church edifice in the country—but will in themselves, when finally arranged, challenge comparison with any of the finest dealers' galleries in America.

The decorative taste and skill which have made the old galleries of the firm at 254 Fifth Ave. a resort for art lovers for years, and which will remain open until April 1 next, will be even more in evidence, from a hurried preliminary view, in the new quarters of the old and popular house.

**Reinhardt's Enlarged Galleries**

The galleries of Henry Reinhardt & Son, 565 Fifth Avenue have been enlarged and will reopen early in November with a loan exhibition of paintings. For a depth of about two hundred feet the galleries have been extended eastward toward the Ritz-Carlton. One of the galleries will be devoted to the display of sculpture, and another has been arranged for picture exhibitions. Other rooms will be utilized for private sales with ample lighting. The new arrangement and additions, make these galleries among the handsomest in New York.

**New Anderson Galleries**

The Anderson Auction Company, whose new galleries in the old Arion Clubhouse at Park Ave. and 59 St., will be a handsome addition to the art galleries of N. Y., plan to open the art and book auction season of the House on or about Nov. 1 next, when the alterations to the clubhouse will, it is hoped, be completed.

Mr. Stevenson Scott and Mrs. Scott, who spent the latter part of the summer and the early autumn at the White Sulphur Springs, W. Va., have returned to town.

Mr. Martin Birnbaum, of Scott & Fowles, 590 Fifth Ave., is arranging, according to a writer in the "Evening Post," "An amazing exhibition—the fates willing—a Birnbaum Salon—one in which, with faith in him, everything good or important or significant in American expression, through the medium of the arts, will be included. He alone is arbiter of this. And he is to be strict."

Mr. Gregor Ahoronian has removed his Gothic Gallery from the Anderson Bldg., 15 E. 40 St., to the Ehrich Gallery Bldg., 707 Fifth Ave., 3rd floor.

**Fraternité des Artistes**

William A. Coffin, chairman of the "American Artists' Committee of One Hundred," which co-operates with the Fraternité des Artistes of Paris, announces that the work of relieving distress among the families of French Soldier-Artists is still being actively pushed.

The plan for putting the society on an income-producing basis, announced in a former issue of the ART NEWS, is now being put into effect, and the necessary "literature," is being sent to those interested.

The American Committee has sent to the Fraternité in all, \$43,600.62, and will begin making regular remittances again in November.

A letter received by Mr. Coffin last June from M. Léon Bonnat, president of the Fraternité des Artistes, informed him that with the \$12,000 net proceeds of the exhibition and sale at the American Art Galleries in May, last and 150,000 francs realized by the Fraternité's exhibition in Paris at about the same time, the needs of their many dependents were provided until the advent of cold weather.

**More Women Museum Directors**

When the September ART NEWS, in announcing the appointment of Miss Miller as director of the Hackley Museum at Muskegon, Michigan, to succeed Mr. Raymond Wyer, who resigned the post last spring, innocently stated that "she was the second woman to become a director of an American museum—her only fellow being Miss Sage of the Albright Gallery of Buffalo," little did its editors dream of the flood of denials, protests and biographical data regarding other women museum directors that would flow in.

It is, therefore, with contriteness, and at the same time with pleasure, that the ART NEWS admits its grievous error in the offending statement and publishes the following data anent the estimable women who occupy, and doubtless ably, the post of director in American art museums.

Mrs. Jeannette Murdoch Diven has been director of the Arnot Art Galleries at Elmira, N. Y., since its foundation in 1911; Miss Katherine Innes was appointed director of the Montclair Art Museum about a year ago; Mrs. Joseph Emerson is director of the Art Museum of Beloit College; Miss Anna B. Crocker has been director of the Portland (Oregon) Art Association Museum for about ten years; Mrs. Charles Scheuber is director of the Fort Worth (Texas) Museum of Art; Miss Florence M. McIntyre has been the director of the Brooks Memorial Art Gallery at Memphis, Tenn., since its opening two years ago and has been most successful in her management—having arranged and brought to Memphis several important exhibitions. The number of women who are curators, custodians, assistant directors and secretaries of art museums is too long to publish.

**The Tartoues Separate**

Another "fashionable portrait painter" episode, of which New York has seen far too many, in recent years, has closed with the obtaining of a legal separation by Mrs. Pierre Tartoue from her husband, the French portrait painter, and the much advertised studio receptions in East 46 St. will no longer figure in the society columns of the dailies, Mrs. Tartoue having returned to the home of her parents, Mr. and Mrs. Dodsworth, of the old time dancing academy.

Pierre Tartoue, a young French artist, who some years ago made a modest fortune in the Argentine, came later to New York, met and married Miss Dodsworth, and, possibly inspired by the erstwhile, if meteoric career as a fashionable portraitist of George Burroughs Storey, which also terminated through a separation from an attractive wife, followed by a divorce, and some minor followers of the Torrey idea, began the portrayal of a number of modish American women and a few men, whose vanity was titivated through being painted in their dressiest togs, without much knowledge of or regard for the art quality of these presentments. Not that Tartoue could not paint! If a chromatic color scheme and theatrical poses pleased his patrons better than serious and truthful presentments, perhaps he was not so much to blame. And well advertised receptions a bountifully spread table, and vaudeville attractions in a handsome studio, with a charming and attractive wife to do the honors also played their part in the artist's success, which was soon accomplished. The thousands poured in for his portraits and Tartoue largely added to his Argentine gains.

Then came the frequent result of suddenly acquired wealth—gradual neglect of work, domestic discord, the "playing of the stock market," etc., ad nauseum, and "now the deluge." It is an old and sordid story. When will Americans, especially rich Americans, "get onto the game"? When will they patronize, when they desire their faces and figures perpetuated in paint, bronze or marble, really able, serious and conscientious American artists, who will not produce "painted mannikins" and "prostitute their art," simply to please and flatter, and who do not resort to studio receptions, vaudeville, social advertising, etc., to capture, or aid in capturing, patrons.

Sympathy is widely expressed for Mrs. Tartoue, whose part in this last art tragedy—or is it comedy—was inspired solely by wifely devotion.

**Mrs. Dodge Married**

Mrs. Mabel S. Dodge, former wife of Edwin Dodge, a Boston architect, was married to Maurice Sterne, a Russian painter, August 18th last by a Justice of the Peace at Peekskill, N. Y.

Mrs. Sterne is well known in art circles, and up to two years ago had a studio at 23 Fifth Avenue. She has displayed considerable interest in "futuristic" work, and it was through her influence that several exhibitions of the work of that school were held. Henri Matisse, the father of the "Futuristic" movement, visited the United States at the request of the former Mrs. Dodge.

Mr. and Mrs. Sterne are residing at Croton-on-the-Hudson.

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